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MARCH 1

# VOGUE



## Paris: straight talk on the new French clothes

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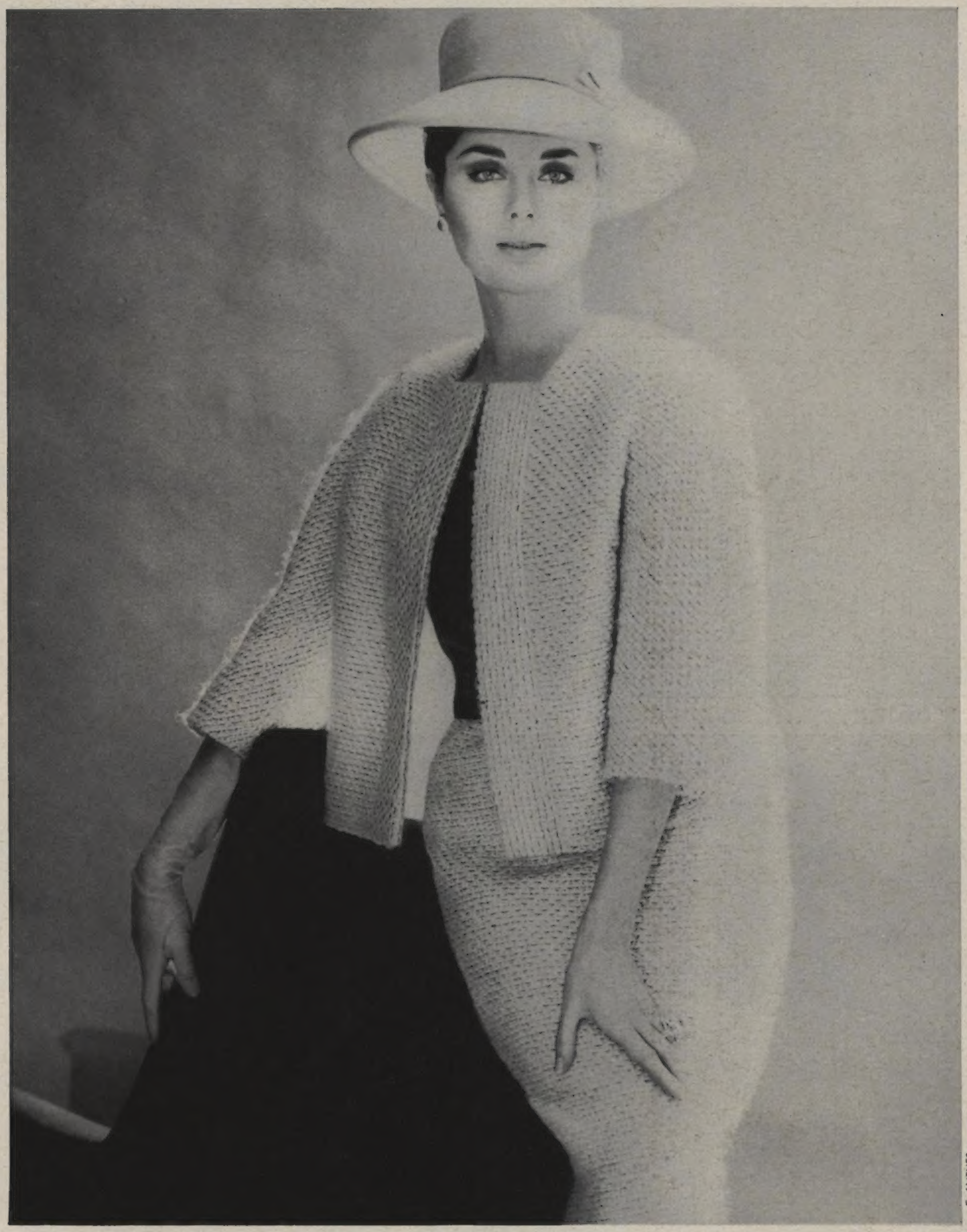
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MARCH 1, 1963

INCORPORATING VANITY FAIR

# VOGUE

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.-PATCÉVITCH, President
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PENN

Late-day dress in cool and immaculate white that hits a new pitch in chic and in sheer deliciousness. Shirred but slender, with an Empire waist and full, ballooning sleeves that end in wide tight shirt cuffs with *pois-chiche* buttons. Also part of the pitch: the fabric—one of spring's important puckery ones (silk matelassé). By Burke-Amey, at Henri Bendel, Neiman-Marcus. The hat—a thatched cartwheel of black patent leather—by Halston, made to order at Bergdorf Goodman; also at Wanamaker's, Phila.; I. Magnin. Jacqueline Cochran lipstick—Positively Pink.

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JESSICA DAVES
Editorial Advisor

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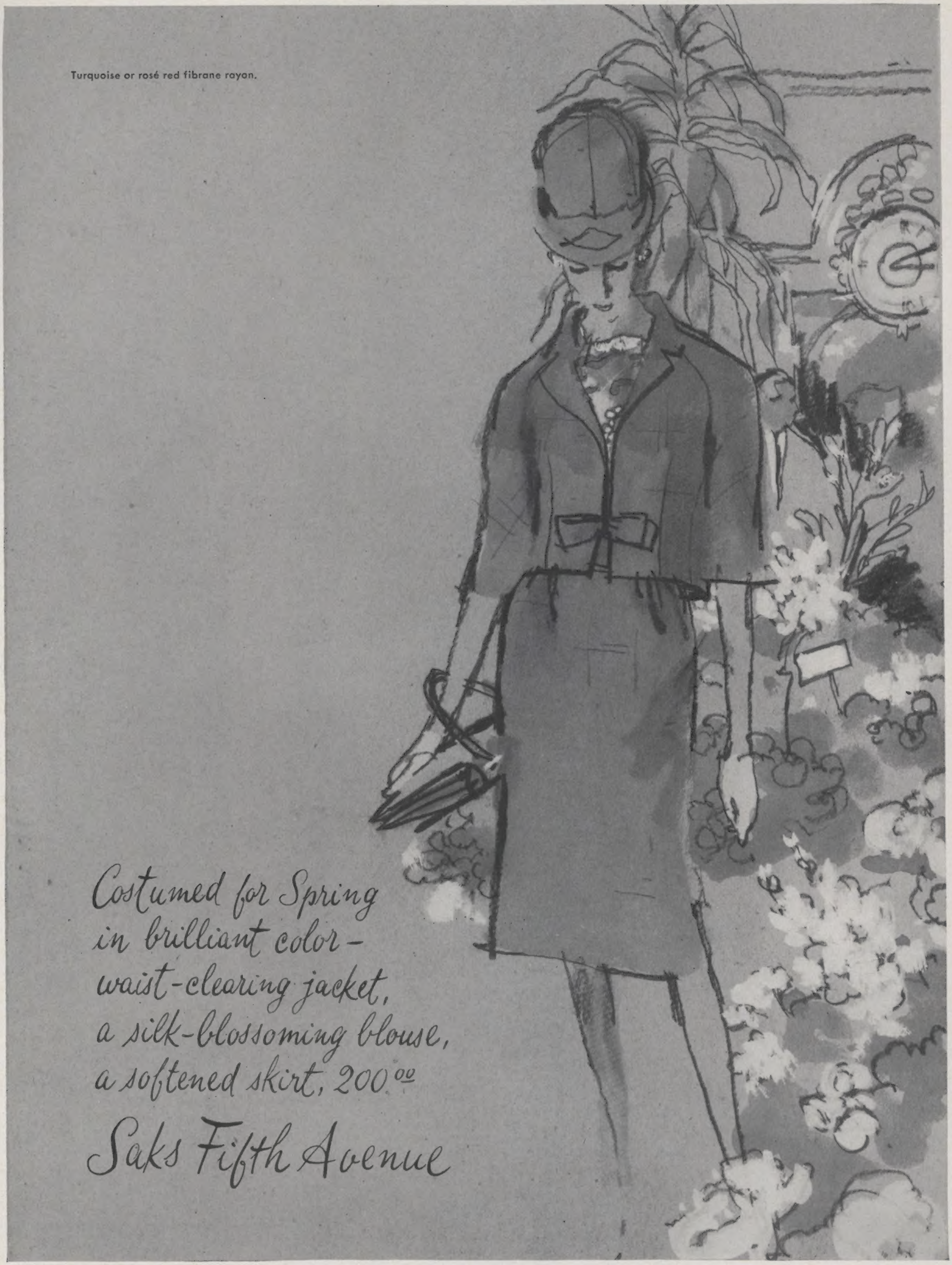


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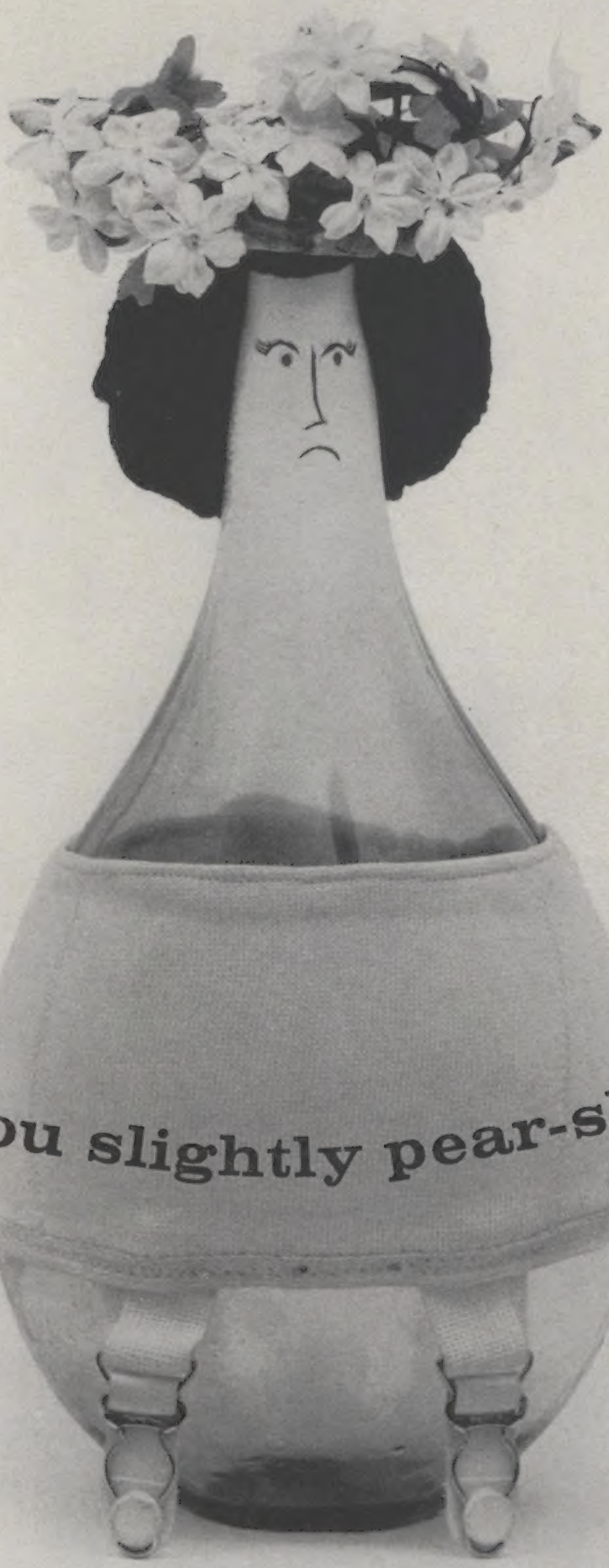
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## STARTING IN THIS ISSUE

VOGUE'S MENUS
a special every-issue feature for cooks who've cooked before. Each time around, one menu with key recipes will be cued to festivity that *depends* on food. This time: black-tie dinner for ten; for which see page 162. And note that the recipes are designed to be clipped and filed.


The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

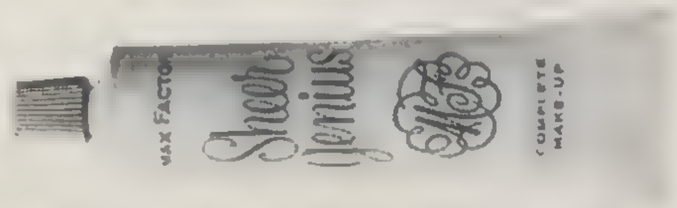


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# JOHN STEINBECK'S ACCEPTANCE SPEECH

## for the Nobel Prize for Literature in 1962

I thank the Swedish Academy for finding my work worthy of this highest honour.

In my heart there may be doubt that I deserve the Nobel award over other men of letters whom I hold in respect and reverence—but there is no question of my pleasure and pride in having it for myself.

It is customary for the recipient of this award to offer scholarly or personal comment on the nature and the direction of literature. However, I think it would be well at this particular time to consider the high duties and the responsibilities of the makers of literature.

Such is the prestige of the Nobel award and of this place where I stand that I am impelled not to squeak like a grateful and apologetic mouse, but to roar like a lion out of pride in my profession and in the great and good men who have practised it through the ages.

Literature was not promulgated by a pale and emasculated critical priesthood singing their litanies in empty churches—nor is it a game for the cloistered elect, the tin-horn mendicants of low-calorie despair.

Literature is as old as speech. It grew out of human need for it, and it has not changed except to become more needed. The skalds, the bards, the writers are not separate and exclusive. From the beginning, their functions, their duties, their responsibilities have been decreed by our species.

Humanity has been passing through a grey and desolate time of confusion. My great predecessor, William Faulkner, speaking here, referred to it as a tragedy of universal physical fear, so long sustained that there were no longer problems of the spirit, so that only the human heart in conflict with itself seemed worth writing about. Faulkner, more than most men, was aware of human strength as well as of human weakness. He knew that the understanding and the resolution of fear are a large part of the writer's reason for being.

This is not new. The ancient commission of the writer has not changed. He is charged with exposing our many grievous faults and failures, with dredging up to the light our dark and dangerous dreams, for the purpose of improvement.

Furthermore, the writer is delegated to declare and to celebrate man's proven capacity for greatness of heart and spirit—for gallantry in defeat, for courage, compassion, and love. In the endless war against weakness and despair, these are the bright rally-flags of hope and of emulation. I hold that a writer who does not passionately believe in the perfectibility of man has no dedication nor any membership in literature.

The present universal fear has been the result of a forward surge in our knowledge and manipulation of certain dangerous factors in the physical world. It is true that other phases of understanding have not yet caught up with this great step, but there is no reason to presume that they can not or will not draw abreast. Indeed, it is a part of the writer's responsibility to make sure that they do. With humanity's long, proud history of standing firm against natural enemies, sometimes in the face of almost certain defeat and extinction, we would be cowardly and stupid to leave the field on the eve of our greatest potential victory.

Understandably, I have been reading the life of Alfred Nobel; a solitary man, the books say, a thoughtful man. He perfected the release of explosive forces capable of creative good or of destructive evil, but lacking choice, ungoverned by conscience or judgment.

Nobel saw some of the cruel and bloody misuses of his inventions. He may even have foreseen the end result of his probing—access to ultimate violence, to final destruction. Some say that he became cynical, but I do not believe this. I think he strove to invent a control—a safety valve. I think he found it finally only in the human mind and the human spirit.

To me, his thinking is clearly indicated in the categories of these awards. They are offered for increased and continuing knowledge of man and of his world—for *understanding* and *communication*, which are the functions of literature. And they are offered for demonstrations of the capacity for peace—the culmination of all the others.

Less than fifty years after his death, the door of nature was unlocked and we were offered the dreadful burden of choice. We have usurped many of the powers we once ascribed to God. Fearful and unprepared, we have assumed lordship over the life and death of the whole world, of all living things. The danger and the glory and the choice rest finally in man. The test of his perfectibility is at hand.

Having taken God-like power, we must seek in ourselves for the responsibility and the wisdom we once prayed some deity might have. Man himself has become our greatest hazard and our only hope. So that today, Saint John the Apostle may well be paraphrased: In the end is the *word*, and the word is *man*, and the word is *with* man.



**A NEW CADILLAC AND ITS CLOSEST RIVAL.** *That's a fact! The only logical substitute for a new Cadillac is a Cadillac of greater vintage (like the black two-year-old in the picture above). At least, so many motorists feel this to be true that the car is always in demand. Consequently, a larger share of the initial investment is traditionally returned at resale time. Isn't it remarkable that the unduplicated pleasures of Cadillac ownership can be yours at a depreciation rate that is more favorable than that of any other car in the Cadillac price class? Why not plan to see and drive this new Cadillac soon?*

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# BEWARE OF SCULPTURE

## BY KATHARINE KUH

EDITOR'S NOTE: *Katharine Kuh, a small, dark, intense woman, is a sensible art critic of great knowledge who was for years a curator at The Art Institute of Chicago. She is the author of the recent book,* The Artist's Voice: Talks with Seventeen Artists.

During the last few decades, sculpture has changed more radically than any other art medium. With this transformation comes a curious new popularity. People buy sculpture, live with it, exhibit, covet, and cherish it. Not long ago it appealed only to a limited taste, but today sculpture has come into its own, an unpredictable, provocative, sometimes dangerous, art, surrounded by innumerable question marks. What is phoney? What authentic? Why so much welding? Why so mobile? Why so much steel, iron, laminated wood, aluminum? What about casts? About preservation? About stimulation? What makes sculpture different from painting?

Time was when this last question could have been answered in one sentence: sculpture is three-dimensional, painting, two. Today these media intermingle so freely it is almost impossible to separate them. Contemporary artists, tongue in cheek, often make what is seem what it is not. Paintings become thickly incrusted reliefs where plaster and heavy pigment are manipulated into deep gullies and sharp ridges, while sculpture at times perversely erupts into painterly colour. In fact, today we rarely use the word "sculpture," replacing it with terms like construction, mobile, stabile, and assemblage.

### SCULPTURE MORE FLEXIBLE

There is no particular reason why these two separate arts should not encroach on each other. New materials, new methods, new attitudes, having eliminated established rules, make sculpture at once more flexible and less awesome. The same urge for spontaneity that spurred the "action painters" helped modern sculptors discover that all three-dimensional art was not necessarily limited to stone, wood, plaster, terra-cotta, or bronze, nor, for that matter, to three dimensions except in relation to space. Welded metal constructions, reflecting the techniques of modern mechanization, make possible the most complicated pierced forms. Today surrounding space is more important than volume. When welding supplanted the slower processes of casting and carving, it provided serious sculptors with direct methods of improvisation and amateurs with over-easy clichés.

### SADISTIC ABSTRACTIONS

Now sculpture ceased to be "statuary." As it became physically lighter and more mobile, it also seemed to take itself less seriously. Monumentality gave way to wry humour and waywardness, but inevitably these drastic changes caused pitfalls. For sculpture enthusiasts, accustomed to the static heavy forms of the past, it can be unnerving to encounter present-day sadistic steel and iron abstractions with their often menacing prongs, spikes, hooks, barbs, and wire brambles. These now familiar Freudian symbols are never purely accidental or incidental; if they do not always mirror the world we live in, they at least parallel it.

Even Calder's delicately balanced mobiles can be threatening. In a letter describing a fragile piece, the artist warned it could prove dangerous. "When the object was exhibited in New York," he wrote, "some visitor must have tampered with it, for it later attacked the secretary in the gallery and gave her quite a fright."

More disquieting than Calder's breeze-wafted mobiles are

(Continued on page 32)

Where you can buy the

Men'dels

dress seen on the opposite page

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For additional stores, see opposite page.

**Arnel...a Celanese contemporary fiber**




# WILDFLOWERS

## Gardens for people who don't like to garden



If there *is* such a thing as an easy-care garden, it's probably one that's planted with wildflowers. Not that wildflowers aren't notoriously temperamental, some of them even tricky to grow. But, for a properly planned and planted wild garden, directions for upkeep read like this: no weeding; no watering; no re-seeding; hoeing, raking up leaves absolutely not allowed. The garden, of course, will look somewhat tousled—well-manicured flower beds are not the point. And before the upkeep comes the original planting, for which the rule is: no effort must be spared.

Most important is planning. The secret of the easy-care approach is to copy nature. The kinds of wildflowers to grow are the ones that would *naturally* happen on the site you've got in mind, and only the hardiest varieties of these. Wildflowers are very crotchety about their surroundings; some will grow only in deep shade; some thrive in soil that's very acid; some need a swamp to be happy. It's possible to raise wild plants out of their element—but not on an easy-care basis. Sometimes you can pull a switch on nature with a bit of face-lifting—for instance, import the proper type of soil, plant a glade of trees, speckle it with wildflowers—but the soil must be the sort the trees are used to, and the wildflowers must be the kind that naturally occur under that breed of tree, since what falls from trees—leaves, needles—is an important part of what the soil is made of.

For people with problem soil, wildflowers can be a boon; for example, soil that's too meager or too sandy for non-wild plants is great for the pansy-like bird's-foot violet, which won't survive in a common garden-variety garden; land too swampy to be good for anything else runs nicely to sheets of yellow marsh marigolds.

Once the planning is done and the underbrush is cleared away—no chemical weed killers here, no fires—the next step is to acquire the plants. You *can* track them down wild and dig them up (but not during their flowering season and not, please, if they're on your state's conservation list—some wildflowers, like birds, are threatened by extinction). Or you can buy them from a nursery that specializes in wildflowers, often raising them from seeds, divisions, or cuttings, and selling them well-rooted in pots. It's most satisfying to buy in multiples since wildflowers are naturally gregarious—grow better (and look better) surrounded by crowds of their own kind.

Meadow flowers are generally easy to grow—a meadow being defined as a plot of land that's treeless, shrubless, usually grassy. These plants bloom in summer, thrive on enough rainfall and lots of sun; poppies, cornflowers, and Mexican zinnias, if planted in small clumps in a meadow, will spread by self-sowing their own seed, populating the area. Other hardy meadow flowers: the tiny bonnet-shaped bluet; the Turk's-cap lily—flame-red, with petals that curl back down onto the stem, as if the blossom had been turned inside out. Woodland wildflowers bloom in early spring. They need shade and a rich humus soil; generations of trees will supply it naturally, or, as we've said, it can be bought and installed. Here, among the hardier breeds, are the nodding, scarlet, wild columbine; the white, daisy-petalled bloodroot; Jack-in-the-pulpit—canopied, brown-striped; trilliums of all persuasions; whimsical Dutchman's-breeches—trouser-shaped cream-and-yellow flowers hung on tall stalks; the spiky yellow trout-lily (alias the leopard-lily or the yellow adder's-tongue); and most kinds of ferns. Since wildflower gardeners—even the easy-care sort—often turn into avid aficionados, you may well graduate to more difficult plants like wild orchids—the purple and white showy orchis, for example, or the pouch-shaped yellow lady's slipper (above).

Nurseries that specialize in wildflowers of their areas: Gardens of the Blue Ridge, Ashford, McDowell County, N.C.; Pearce Seeds and Plants, Moorestown, N.J.; Village Hill Nursery, Williamsburg, Mass. (good for herbs, too); Ruth Hardy's Wildflower Nursery, Falls Village, Conn.; Putney Nursery, Putney, Vt.; American Perennial Gardens, Garden City, Mich.; Mrs. K. Robare, Pomerene Route, Benson, Ariz.; Claude A. Barr, Prairie Gem Ranch, Smithwick, S.D.
*Note*: The wildflowers described here thrive in the eastern United States; western wildflowers are different breeds altogether.

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## BEWARE OF SCULPTURE

(Continued from page 26)

the numerous motorized apparitions that jangle, shimmy, and pulsate in cacophonous profusion. In a recent exhibition by the French artist, Jean Tinguely, one complicated mechanism became so nervously overstimulated that it pried itself loose from the wall, missing an onlooker by merely a twitch.

Even wood can be troublesome. Only recently I dined with friends who had lately acquired a large roughly-nailed-together open wood construction—a model of spontaneity. What with a fireplace, several windows, and normal furnishings, there was no place in the living room for the new sculpture other than a corner next to the dining-room door. Unfortunately the piece, though not a mobile, seemed to lunge forward unexpectedly and embrace us with splintery zeal as we headed for dinner.

### NO DRIFTWOOD

A friend of mine once suggested establishing a committee for keeping driftwood on the beaches. Granted that accidents of wind, weather, sun, and water have tortured branches, tree trunks, and roots into provocative gesticulating shapes; granted that "found objects" have long been regarded as legitimate Art, still there is something presumptuous about mounting nature's handiwork on pedestals and labelling it "sculpture." No less perplexing is the current urge to reverse this process and simulate natural forms that scarcely need repetition.

In the same category are innumerable present-day reliefs so closely approximating scarred walls and broken pavements as to seem almost facsimiles. That beat-up walls can suggest even more than the human and natural accidents they have suffered is undeniable, but I doubt the validity of reproducing such images, especially since authentic old walls exist. A brief excursion to any underprivileged neighbourhood reveals a plentiful supply. The mere act of isolating and duplicating familiar experiences does not necessarily intensify them. Re-creation should go further.

A problem peculiar only to sculpture concerns recent bronze casts produced posthumously. Take, for example, certain wood carvings by Gauguin that were transferred to metal long after the painter's death and obviously without his knowledge or supervision. No matter how agilely the work is done, it is impossible to capture in metal the feeling of warm, worn, carved wood. When Picasso authorized a group of his wood constructions to be cast in bronze, he did this intentionally, almost as one might make a witty visual pun. Not so, however, with the Gauguins; in this case the hand that carved the wood did not intend a single sculpture to multiply into a series of bronze duplicates. Sometimes little better than reproductions, the casts, authorized by Gauguin's heirs and the Louvre, are issued in limited editions and often are surprisingly costly.

Equally disappointing are recent bronze casts made posthumously from the same plaster moulds that Léger used for his bold polychrome ceramics. Without their original high glaze and vibrant colour, these sculptures become sadly lacklustre. Where materials are concerned, purism is not obligatory, but there is little doubt that most artists deliberately select their medium with a definite end in view. A wood carving can seem perverted when reproduced in bronze; so, too, a brightly coloured, highly glazed ceramic.

Colour reproductions of paintings are often untrue, but their ultimate aim is fidelity. Reissues of sculpture in new materials, however, make no such pretense. Yet seasoned collectors, who would not be caught dead with a colour reproduction, are less discriminating where bronze casts are concerned. Even welded sculpture is not exempt, though one habitually thinks of it as organically geared to a direct and unique form of expression. Several welded pieces by the pioneer

(Continued on page 41)

# The "Cultured" Pearl

Profile of a jewel wearing matched pearls...Charles of the Ritz' idea of how a lady should look. "Cultured" Pink lustres lips and fingertips. "Cultured" Gray shadows and outlines eyes. Made-to-order face powder polishes this pearl. The calmed coif, also by Charles of the Ritz. At our beauty bar in favored department and specialty stores, here and in Canada.



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*all is vanity...all is* VANITY FAIR *lingerie, girdles, bras*

(Continued from page 32)

Spanish sculptor, Julio Gonzalez. have presently been cast in bronze, thus completely denying their genesis.

Additional casts of Rodin's sculpture were authorized by the Rodin Museum in Paris. Though far less costly than earlier examples cast by Alexis Rudier, the difference in price is not surprising. Treating metal surfaces with the utmost subtlety, Rudier made the Rodin sculpture come alive as indeed it was intended to. Predominantly impressionistic (like paintings of the same period), Rodin's bronzes at best shimmer with dramatic highlights and shrouded indentations. No one has handled the patina and colour of bronze more sensitively than Alexis Rudier who, operating almost as a colleague, was in the habit of signing his casts along with the sculptor. To place some of the recent Rodin series next to earlier works is to reveal the chasm between inspired and merely competent craftsmanship.

Because a number of sculptors are presently concerned with the dangers of commercialization, they are forestalling possible debasement of their work by forbidding posthumous casts in their wills. Conscientious artists often insist on supervising each step in the production of a sculpture. For them, the colour, polish, and patina of a cast become integral parts of the work.

### A BRANCUSI REFUSAL

I recall when Brancusi. sick and bedridden toward the end of his life, was approached by an important international organization that hoped to erect his "Endless Column" in stainless steel. He was assured the work would be supervised by a sculptor of his own choosing. But Brancusi refused, sadly, shaking his head, for much as he had longed to see this transcendental symbol rise into the sky, he realized that he alone must be responsible for its completion. With his death the project, which might well have produced the sculptural masterpiece of our century, was forever stymied.

The other day I received a folder from a New York gallery announcing an exhibition called "Nuts and Bolts." There was no indication whether paintings, sculpture, or both were included. However, where sculpture is concerned, the variety of new materials and objects currently in use constitutes an embarrassing dilemma. If one were faced merely with nuts and bolts the situation might be relatively secure. Present-day sculpture is apt to combine a number of disparate materials in a single work that has been tacked, pasted, glued, and at times sewed together in frank disregard of all established conservation practices.

When buying these pieces, if one accepts the thesis that art is expendable, there is nothing to fear. But should the owner hope to pass his collection on, the situation becomes risky. Glass breaks, hemp tears, seeds, pebbles, and buckshot fall out. wax melts, rubber stretches. tin dents, and feathers disintegrate. Even plexiglass, when subjected to severe atmospheric changes, is apt to crack.

Perhaps this is all to the good. Young sculptors today are not clamouring for a permanent art; they are far more concerned with the immediate impact of their work, with its direct effect on the viewer. Hoping to involve him in a two-way visual debate, they rarely worry about preservation or future generations.

I may also seem dated when it comes to the most recent experiment—that popping of automobiles into compression machines. Out come dazzling polychrome cubes, the cars transformed into new kinds of readymades. With this final act the circle completes itself, for instead of activating static objects, some sculptors are now busy reducing kinetic energy to quiescence. How bright the future with its jets and rockets ripe for instant transformation.


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Pittsfield; *Holden & Stone*
Plymouth; *Buttner Co.*
Springfield; *Blake's Store*

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McKeesport; *Cox's Boys & Girls*
Oil City; *Welker & Maxwell*
Pittsburgh; *Stephen-Richard*
Pittsburgh; *Van Elle Shop*
StateCollege; *Tot'nTeen Shop*
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Wakefield; *Kenyon's*
Westerly; *Dower's*
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# BEAUTY CHECKOUT



### *What to do until the hairdresser comes*

In Paris, right this minute, there are five special radio taxis beating about the city, each one equipped with a hairdresser and make-up artiste. Traffic conditions permitting, all you have to do is dial POR 5199 and one of the cabs will be at your Paris address in a matter of minutes. Influenza victims and new mothers have found the new door-to-adorable service a boon, as have two young actresses, Geneviève Page and Nicole Berger, as well as Sophie Darl, the singer, and pianist Magda Tagliaferro, it's reported. The service, thought up by Isabelle Laneray, costs in the arrondissement of fifty francs.

### *Where do the best turbans come from*

They rise from smooth and stemlike necks, echo answers. It's not surprising therefore, that cosmetic makers have put two and two together and made it spell new attention to throat-and-neck contours. For betterment of throats, Frances Denney has recomposed its famous neckline treatment to include some new and faster-acting ingredients. A two-step process, neither of which is gooey, the treatment involves first a neck and contour astringent (which, when applied, leaves you in no doubt about whether it's in action) : and second, a soothing, smoothing cream described as "neck and contour lift." The process has everything to recommend it—record of success being one of its references. We mention all this to forewarn of turbans to come—see the delicious lot of them in Vogue's next issue.

### *New exercise kick*

In Rome, the beautiful people are doing their exercises with weights tied around their ankles. Four pounds of weight added to each ankle is said to deliver in ten minutes a workout that corresponds to thirty minutes of unweighted exercise. Among the weight-work advocates at this moment are Princess Luciana Pignatelli Aragona Cortez, Princess Rosanna del Drago, Princess Irene Galitzine, and Mrs. Ascanio Branca. . . . Which reminds us: nothing fits the fitness rage better than a phrase Frederic Morton slipped down in his fascinating book, "The Rothschilds." He speaks of the Parisian branch of the family as personifying "the glamorous, *athletic haut monde.*" A monde extending itself absolutely everywhere now, from ski trails to Australian beaches.

### *The only lipstick like it in the world*

A unique custom-order lipstick machine has been established at I. Magnin in San Francisco—its purpose, to make in minutes and before her eyes any lipstick colour any woman might want. Installed experimentally by Revlon, the new lip service idea is a stopper, judging from the first day's house-count of customers—and customers watching customers. Among the requests recorded in one day: lipstick in "a colour between two colours I can't quite describe"; lipstick to match a fabric swatch and in one case a button; lipstick to match "an avocado I have right here in my handbag," which turned out to be startling *not* because it was hideous, as expected, but because it was unexpectedly topazy and good on the lips. The mechanism, involving both a heating unit for stewing and brewing and a freezing unit for solidifying, also contains what you might call a panic button: a tiny lipstick is produced first; if it's liked, the master lipstick is then run off.

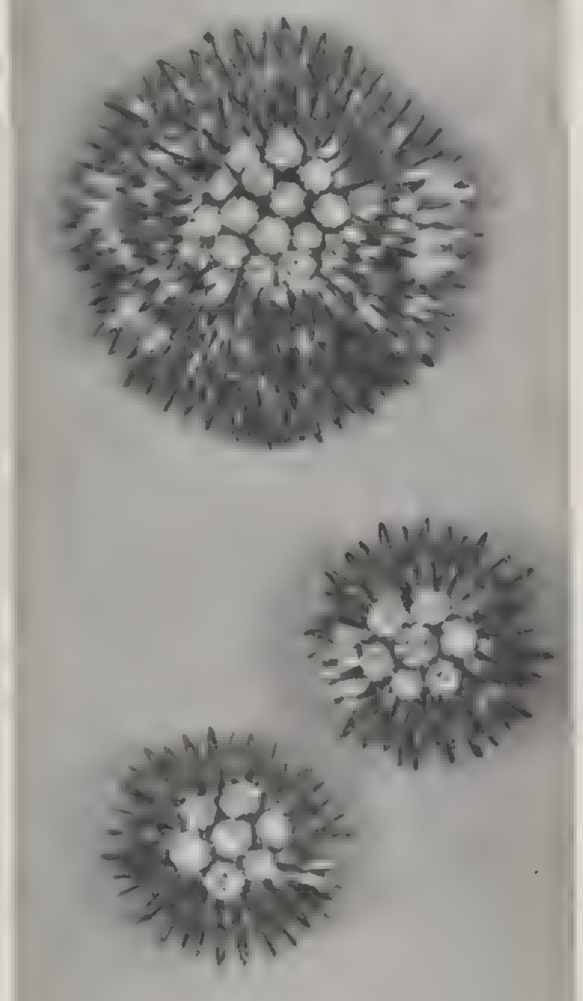
### *What makes a great French perfume?*

The answer is—surprisingly—acceptance in the U.S.A. Even though French women are gallons ahead of Americans in their use of perfume, the French fragrances that have become internationally adored have made their head start in America, with French and Italian success coming afterwards. This was documented for us recently by Caron, with examples cited including their Narcisse Noir, Nuit de Noel, Fleurs de Rocaille, and on—but supported further with examples from other French perfume houses' histories as well.


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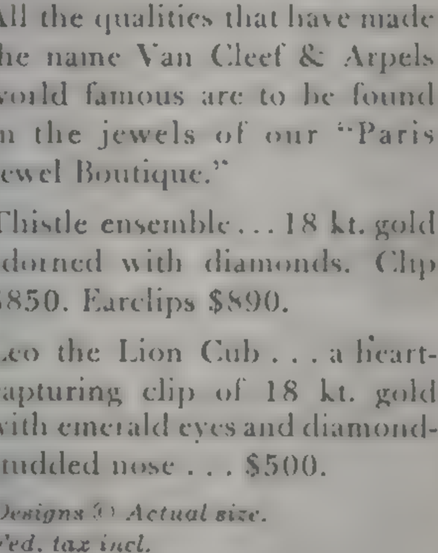
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Two incomparable works of art, each capturing in its own way the haunting beauty and elegant discrimination that have made French taste renowned throughout the world for centuries. Necklace: cabochon emeralds and diamonds set in 18 kt. gold. *Mona Lisa* reproduced with the permission of the Louvre.

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Necklace actual size. Design ©

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# VOGUE'S NOTEBOOK

## at New Jimmy's in Paris— new discothèque nightclub




1

Internationals and young Parisians dressed, as the French say, to the four pins, crowd New Jimmy's, a duplex night place piloted by Régine, the exuberant mover of that other enduring boîte, Chez Régine. After a screening through a grille slot, guests enter the club, all black lacquered walls and banquettes of black and gold brocade, with a dance floor the square of a Hermès scarf. Although people might come after black-tie dinners, with some women in long dresses (they are being worn more and more at private Paris parties), usually young women wear short black dresses or Chanel theatre suits, depending of course on where they have been before arriving at New Jimmy's. (This name in French comes out vaguely like Niou Geemies.) Dancing goes on to piped music: Joey Dee's twists, Stan Getz's *bossa nova*, records by Dean Martin and Sinatra for *le slow*.



2



3

1. Entrance to the club, New Jimmy's, on Boulevard Montparnasse in Paris. 2. Comtesse Michel de Ganay, *left*, with Comtesse Jean d'Ormesson. 3. Mme. Walther Moreira-Salles of Rio de Janeiro and Paris, who is the wife of the head of the Brazilian Mission to the European Economic Community, with Mme. Carmen Saint.



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4. *Left to right*, Mlle. Claude Max-Robert, Mlle. Marianne Frey, the daughter of the French Minister of the Interior and Mme. Roger Frey, M. and Mme. Michel Alexandre, Mlle. Eveline Bourges, M. Raoul Levy, and Mlle. Zoë Constant. 5. Mlle. Elizabeth de Mallon. 6. Mlle. Agathe Aems. 7. Comtesse Guy de Casteja. 8. Princesse Marie-Gabrielle de Savoie. 9. Mlle. Valerie Camille, dancing.




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# VOGUE'S NOTEBOOK

## At The Garrison in London— a new discothèque nightclub

Around midnight, young Londoners start popping in from other parties to The Garrison, a new *discothèque* club (which simply means dancing to hi-fi discs) under the nightclub, Les Ambassadeurs. Gilded busts of bogus generals stand sentinel at the entrance which leads through ranks of tall lances to an all-red room. Above the dance floor, the size of a battle flag, hang red felt elaborate canopies scalloped in gold; guests, served by waiters in mock uniforms, sit at drum tables in Napoleonic camp chairs. If the motif is Wellingtonian, however, the dancing is definitely '63—the *bossa nova,* and The Madison, revved up by young Britons to a fast, intricate beat.







1. Gilded busts of fake generals plus brass lances and staff members at the entrance to The Garrison, in London. (The "uniforms" were designed by Ronald Paterson.) 2. The Honourable Elizabeth Allsopp with Sir Mark Palmer. 3. Miss Diana Macleod, daughter of The Rt. Hon. Iain Macleod, Chairman of the Conservative party, and Mrs. Macleod, with Mr. David Davies.



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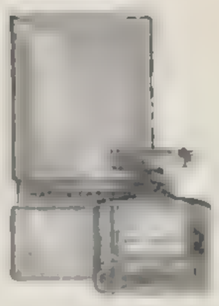
8



4. Miss Charmian Scott with Mr. Tom Courtenay, the star of the recent movie, *The Loneliness of the Long Distance Runner.* 5. The Garrison, and its military trappings. 6. The Marquis and Marchioness of Londonderry. 7. Mr. Nicholas Haslam with Lady Valentine Thynne. 8. Miss Gloria Taylor and Mr. Thomas Ellery, who designed the top-brass interiors of The Garrison club.


Am I Pink?

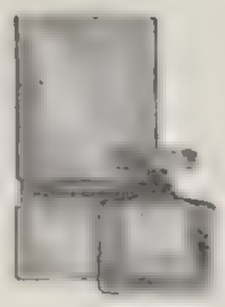
In Rome my hairdresser called me sultry. I'd rather
smolder than shine, if you know
what I mean. I like that knowing man.
He must have bribed my maid
to tell him I wear...Carnegie Pink.



HATTIE CARNEGIE

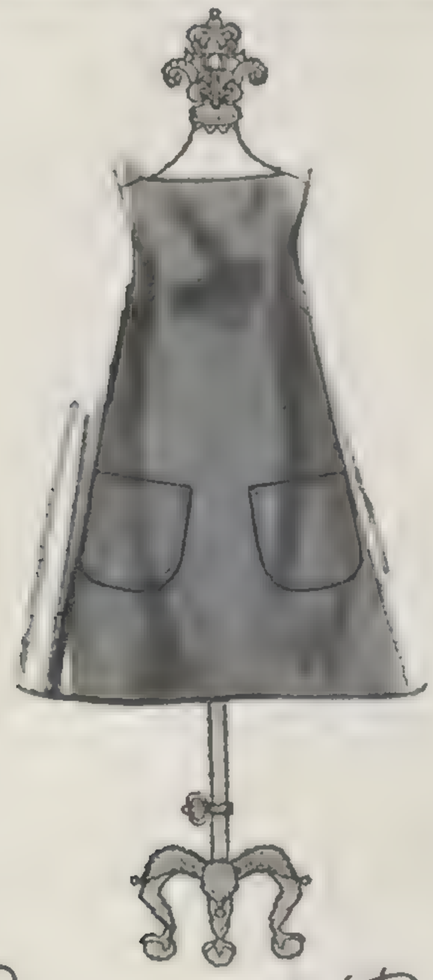
Am I Blue?

I like tea roses, matadors, and secretly yearn for a
sunshine-colored Palomino. But I still
know how to blush, and more important, when.
What makes me blush? The kind of man
who discovers my favorite fragrance...Carnegie Blue.



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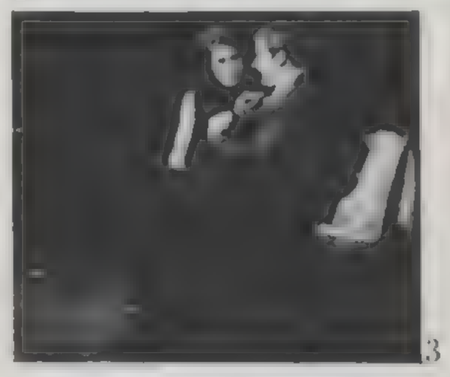
# VOGUE'S NOTEBOOK

## at The Establishment in New York—new witty nightclub

The Establishment, a cheeky revue fresh from London, is playing in New York at the Strollers Theatre-Club, a long red room where guests drink while watching the British cast of five (all about twenty-five) do topical skits leavened by waggly projections of newsclips: e.g., Hitler and the Wehrmacht minueting to the Lambeth Walk. A kind of baby *Beyond the Fringe*, it is, in fact, the work of Peter Cook, one of the Fringers now appearing on Broadway. Between shows the Teddy Wilson Trio plays.



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1. In the Stroller's Pub: Mr. John Krimsky and Mr. Peter Cook, two of the producers of The Establishment. 2. John Bird, Jeremy Geidt, and John Fortune in a sketch suggesting that sex be brought to the Labour Party through David Ogilvy ads. 3. Eleanor Bron and John Fortune in a wistful boy-girl skit. 4. The Strollers Theatre-Club. 5. Miss Margaret Leighton, Mr. Anthony Quinn, Miss Madeleine Coubro.

## 167 days of foggy, foggy dew can't claim all the credit for beautiful English complexions.

Even with England's traditional climate, chic London women go to 25 Old Bond Street (Elizabeth Arden's Salon) for their skin care. They say that English weather may contribute a bit to their beauty, but to think it is completely responsible is nothing but a Merry Wives' Tale. Their secret weapon for firm, smooth, ivory-like skin is the same formula used all over the world in Elizabeth Arden Salons, The Skin Essential Treatment.

Now if British beauties need Elizabeth Arden love and care, you can imagine how important it is to the American woman who lives in a hothouse atmosphere, steamed apartments and much drier and windier weather.

The Skin Essential Treatment takes 5 minutes 31 seconds. *Cleanse* with Ardena Cleansing Cream and Skin Lotion. *Tone and Refresh* with Ardena Skin Lotion, patting skin briskly with upward strokes. (Don't be a baby, pat!) *Smooth* on Ardena Perfection Cream with gentle but firm strokes into your face and throat. If wrinkles look deeper than usual, use Crème Extrordinaire to help nourish and neutralize your skin.

That's it! That's all! With faithful daily treatments, Miss Arden promises you a complexion soft as a rose petal at an English wedding. Elizabeth Arden is purveyed at fine stores in America, England and throughout the world—and in the London Salon at

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*Elisabeth Stewart Swimwear*






*The bright accent pin*...fashion says pin it high, near your face; perch it on a sleeve, at your hip; wherever originality dictates! The turquoises are fashion fakes, color-true and cool as a tropical pool, lit with a sprinkling of rhinestones and set in golden-toned Trifanium. 5.00 each, plus tax. Matching earrings.

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pale, pale beige
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Let yourself go. Step into
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a fresh example of
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Some things in nature are naturally slim. Others are

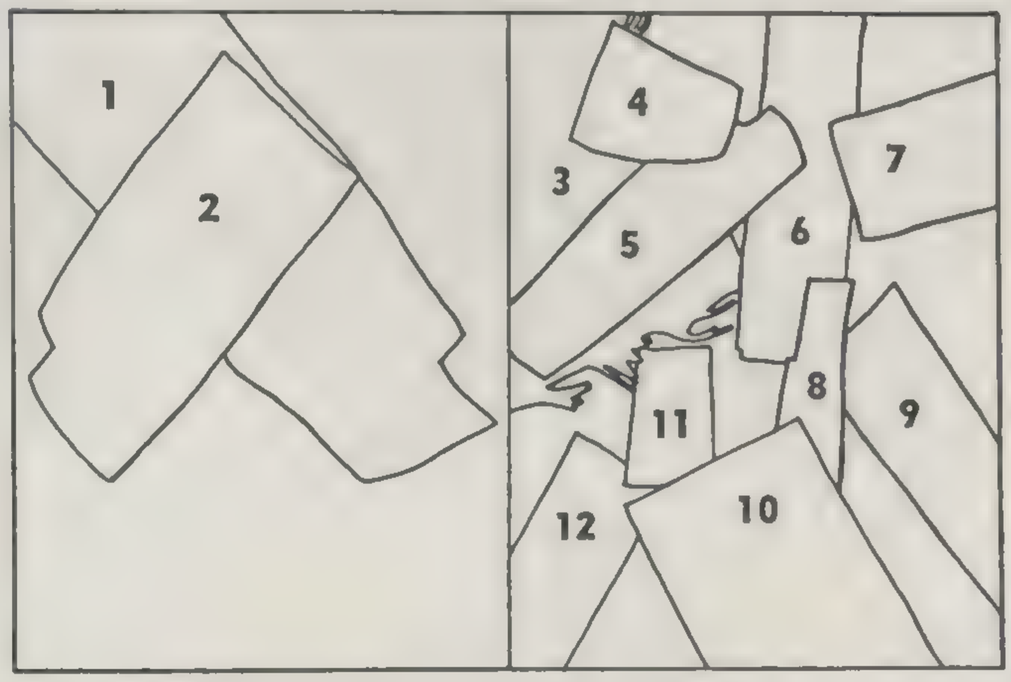
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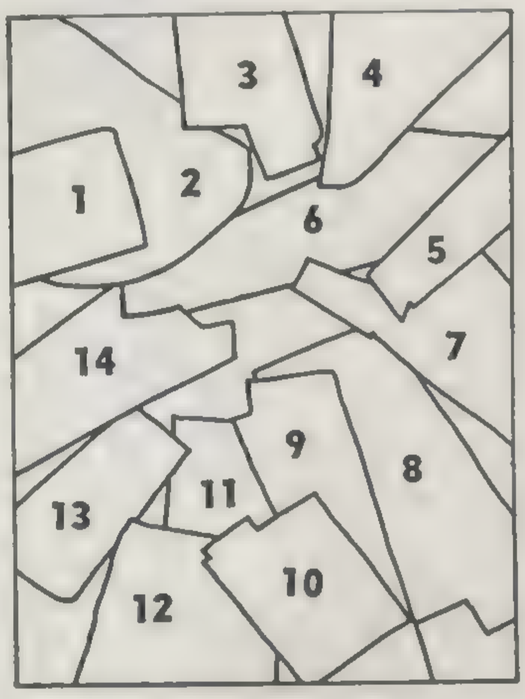
# PARIS FABRICS: THE DETAILS

Key to the fabrics on pages 132-133




1. Black for evening—a sheer mousseline, bubbled for depth—looks deep-bodied, but it's air. Perceval silk-nylon blend.
2. Cloqué (practically a '63 signature) in a marvellous paled butterscotch: cotton by Abraham.
3. Paris choice: sheer white cotton organdie with a swingy guipure fringe—appliquéd on; for late-day. By Forster-Willi.
4. In ultra-violet, a member of the tightly-woven toile family—it tailors superbly. Wool and Djellova rayon, by Lesur.
5. Doodlings in black and white—a silk print, Paris news because it's a small one. By Abraham.
6. In important chrome-yellow, a tight-textured silk—the inspiration, toile. By Moreau.
7. Black-and-white wool tweed, as grainy as Grape-Nuts. By Siret, Cornet, Besson.
8. Blue in the news: Bristol. Here, a dry, grainy crêpe of cotton and viscose. By Abraham.
9. Black-and-white print as Paris likes it—more black than white. Pebbles on linen, by Abraham.
10. New breed of floral—simple, two-dimensional. Black-and-white silk gauze by Petillault.
11. White with flickerings of pale orange: knitted wool-and-mousse-bryl tweed, by Jerseycraft.
12. A crisp, controlled march of hound's-tooth checks: black-and-white knitted wool suiting by Jerseycraft.

Key to the fabrics on page 134




1. Crisp, smooth, diagonal suit-wool, shingle-grey. By Lesur.
2. Undyed alpaca, in all the browns that alpacas are—soft, almost weightless. By Agnona.
3. New colour love: tonalities (here, grey and chalk). Knotty wool tweed, by Lesur.
4. Two-faced coating, very light: taupe, reversing to one of the new neat plaids—sand-beige, taupe. Wool-and-cotton, by Daure.
5-6. Two rosy-beige wools—pale, delicious: one densely-ribbed for coats, the other a flannel for suits, dresses. Both by Moreau.
7. Dry, grainy, blacker-than-black: a blend (mohair, wool, and silk), by Lesur.
8-9. Toile-family wools, swatched here in string, grey. By Moreau.
10. A tidy coat-plaid crossing clear, warm honey with white. Camel hair and wool; by Garigue.
11. Coaly-black suit-wool—fine-gauge petit point. By Lesur.
12. The same granular fabric as No. 7—here, bright indigo blue. Mohair, wool, silk; by Lesur.
13. A wide-open plaid in orange, black, and white—a smooth, textured wool-and-nylon, by Daure.
14. In navy blue, that toile-like wool (see Nos. 8, 9), by Moreau.



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Caron's
purse-size
"Freshener"!

A refreshing lotion
in your choice of three
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The woman you remember...wears Caron



**De gustibus non est disputandum**

(it's simply a matter of taste)

ALEXANDRA, on the left, is obviously the loveliest sterling silver pattern. No—MADRIGAL, in the middle, is such a perfect blend of modern and traditional. ELOQUENCE, as anyone can see is unquestionably *it*. And of course, everyone is right. All that remains is the pleasant problem of deciding for yourself.

LUNT

**For further information (and more examples of the meaning of taste in sterling) write: Lunt Silversmiths, Dept. P-3, Greenfield, Mass.**

# THE CELEBRATED COOKERY OF MISS MOLLY MALONEY

**7 Jamaican menus,**

**14 recipes**

There's a nineteenth-century extravagance about the twentieth-century food, good food, wonderful food at Little Hill, one of the great houses of Jamaica. The applause for that food should be shared by Mr. and Mrs. Arthur Little, junior, the owners of Little Hill, and Miss Molly Maloney, their cook. A large woman, Miss Molly works in a yellow and white kitchen, with a large white cat and kitchen maid to help. Part of the dash of Little Hill dinners comes from the slightly uniformed butler and two footmen who, wearing white cotton gloves, serve the exquisitely designed platters, the big wooden bowls of fruit.

A transposition of eighteenth-century West Indian architecture to the present, this white house, Little Hill, wraps its half-moon form around a turquoise marble pool, has a view of the sea and the mountains and, inside, a medley of Italian antiques, mahogany beams and floors, sunny colours on linen and silk. Outside, mahogany-louvred doors and windows are set against white; a cedar-shingled roof rises to a peak; deep verandahs reach out everywhere. Aged bricks gathered from ruins pave the garden walks, a fountain plays constantly on the swimming pool, and the thermbergia vines bloom white all year.

Why Miss Molly is forever in the kitchen is that cooking is both her love and her secret. She has been



*Miss Molly Maloney, with white cat*

known to lean all-concealingly over a pot so that her kitchen helper will not detect her way with that herb, her experiment with this wine. In fact, her cookmanship is as surreptitious as it is superb. Miss Molly's winter schedule includes two or three big dinners a week, plus an assortment of breakfasts, luncheons, and cocktail parties. When she is not busy at one of these immediate projects, she likes to turn out date-nut bread and croissants, to divide the meat with butcher precision on her high mahogany chopping

board, or to study the two hundred cookbooks in her kitchen library.

Mrs. Little, a woman of gentle blond good looks and great efficiency, is not only a knowing cook but the author of a small cookbook. She plans the menus, and Miss Molly keeps a duplicate list. Since Mrs. Little and Miss Molly do not usually want a houseguest to be exposed to the same menu twice, and since they never seem to run out of houseguests, their menu file is enormous. "I could go for a year without stepping in the kitchen and know that everything would be right," Mrs. Little said.

Here, some of Mrs. Little's menus, Miss Molly's recipes (all recipes are for four to six servings), and the entertaining ways that go with the food.

Breakfast invitations are for 11:30. Guests bring bathing suits for a swim in the pool, change back into slacks at the poolside dressing rooms, breakfast at the teakwood tables on the verandahs.

### BREAKFAST MENU #1

FILLED GRAPEFRUIT SHELLS

CHICKEN LIVERS WITH MADEIRA SAUCE

BACON

BAKED CANDIED TOMATOES

CROISSANTS GUAVA JELLY

COFFEE — TEA

*Filled Grapefruit Shells:* Remove core and pulp from halved grapefruits, sprinkle with sugar, fill centres with sliced mango, banana, strawberry, apples, or any other fresh fruit, sprinkle with chopped crystallized ginger.

*Chicken Livers with Madeira Sauce:* Clean 1 pound of chicken livers. Soak them for a half hour in milk. Drain and dry. Sprinkle with salt and pepper; dredge with flour and sauté in butter. To prepare Madeira Sauce, brown 2 tablespoons of butter in 2 tablespoons flour. Gradually add 1 cup of soup stock (or 1 cup with a bouillon cube dissolved in it), 3 tablespoons Madeira wine, ½ tablespoon minced parsley, salt and pepper. Reheat the livers in the sauce and serve.

### BREAKFAST MENU #2

A LARGE WOODEN BOWL FILLED WITH FRESH FRUIT:

Whole peeled ortaniques (oranges or tangerines may substitute) on forks, papaya wedges with lime, berries, soursop or grapefruit, pineapple slices, mangos, green and red bananas.

SALT FISH AND ACKEE

STAMP-AND-GO-FRITTERS
with tomato chutney

COFFEE — TEA

*Stamp-and-go-Fritters:* Cook ½ pound cod fish and flake finely. Mix in 4 tablespoons flour, 1 onion, minced, 1 tomato, minced, ½ cup water, country pepper and salt. Fry in hot fat, 1 tablespoonful at a time, until brown and crisp. Serve with tomato chutney.

Luncheon is always preceded by a dip in the Caribbean surf and is sometimes a picnic at the beach: gazpacho or some other cold soup; squab with pâté; salad. At the house, lunch is served beside the pool or on one of the many verandahs, the front one

(Continued on page 59)



The look-again LOOK

BAN-LON® Warp Knit Fabric

This much-loved featherweight puts allure and excitement in fashion, yet performs with unmatched competence. Its fit is peerless, its softness luxurious. It is packable, comfortable, carefree—just wash and wear.

*Left:* shift in graduated floral-border pattern; V-front and back. Shocking/purple/green on white. *Right:* sheath in tree-of-life pattern; neck and armholes bound in color-matched piping. Blue/green/canary. *Both:* 100% Du Pont nylon; 8-16; about $35.

Saks Fifth Avenue all stores

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# Vogue's Travelog

## A DIRECTORY OF FINE HOTELS AND RESORTS

WRITE FOR RESERVATIONS TO THESE—"AS SEEN IN VOGUE"

### ARIZONA

PHOENIX



The Arizona Biltmore Resort

Sun this spring in the comfort and luxury of the Arizona Biltmore. It's just as though a complete cosmopolitan hotel had been transferred to the desert and set down on a 1400-acre oasis of lawns, flowers, and citrus groves. *Private, uncrowded,* 18-hole golf course. And, many, many other luxuries. Modified American Plan (includes breakfast and dinner). Just contact John L. Love, Res. Mgr., Arizona Biltmore Hotel, Phoenix, Arizona.

**For Sun and Fun,** or sheer relaxation, use Vogue's Travelog when planning your Arizona vacation or holiday this year.

### CALIFORNIA

RANCHO SANTA FE

**Wishing Well Hotel.** Year 'round resort. Small & Luxurious. Private Pool. Golf, Tennis, Riding. Ocean nearby. Write for brochure. P.O. Box 126.

### COLORADO

WOODLAND PARK

**Paradise Guest Ranch.** At the foot of Pikes Peak, new lodge, deluxe service, a horse for every guest, rodeos, pack trips, swimming, stage coach rides.

### FLORIDA

PALM BEACH

**Palm Beach Biltmore.** Sun and Surf Club. Golf, Tennis, all water sports. In N.Y.—PL 9-7250. In Palm Beach—TEmple 2-1781.

### GEORGIA

SAINT SIMONS ISLAND

**King & Prince Hotel.** Year 'round resort. E.P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

### HAWAII

HANA, MAUI



Hotel Hana-Maui

A complete resort in 20 acres of tropical gardens above lovely Hana Bay and the peaceful Pacific. Fresh water pool; 18-hole pitch-and-putt; miles of private bridle trails; ocean bathing at private beach. Rooms, garden suites and lanai cottages. American plan. Robert H. Butterfield, Jr., manager. Represented by R. F. Warner in the East; C. W. Fawcett in the West.

### MAINE

SEBAGO-LONG LAKES REGION

**Maine's most accessible lakes,** surrounded by pine-clad mountains. Seacoast cities nearby. For magazine write Association, Sebago Lake 23, Me.

### NEW JERSEY

ATLANTIC CITY

**Marlborough-Blenheim.** On the Boardwalk. New wing. Ocean-front sundecks, ice rink, comp. entertainment, fine food. Ask about Inclusive Plans.

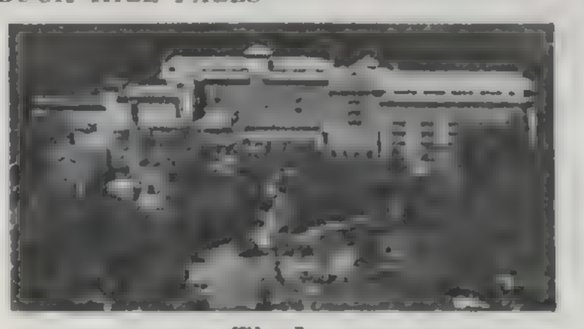
### NORTH CAROLINA

CASHIERS

**High Hampton Inn & Country Club.** In Blue Ridge Mtns. Golf, tennis, stables, 4 lakes. Amer. plan $10.50-$14.50. May 20-Oct. 20. Write Dept. V.

### PENNSYLVANIA

BUCK HILL FALLS



The Inn

Pennsylvania's largest resort estate. This year-round Inn offers every facility for rest and recreation. Excellent meals. Smart new cocktail lounge. Seasonal sports include golf (only 27-hole course in Poconos), tennis, riding, swimming, lawn bowling, fishing, skiing (we make our own snow and have 2 Poma Lifts). Movies, dancing, other entertainment. Res. Off.: N.Y. 30 Rockefeller Plaza, CI 5-5620; Phila. PE 5-2433.

### SOUTH CAROLINA

HILTON HEAD ISLAND

**William Hilton Inn.** On magnificent beach at Hilton Head Island. Championship golf, tennis, fishing, riding. Write Box CN for brochure.

### VERMONT

STOWE 10

**The Lodge at Smugglers' Notch.** Gay ski living! French cuisine, wines extolled in Holiday. Most extensive ski facilities in U.S. Brochure.

### WEST VIRGINIA

WHITE SULPHUR SPRINGS



The Greenbrier

The Greenbrier, America's Premier Year-Round Resort . . . nestled in the picturesque Allegheny Mountains. Gracious living, friendly service from a staff interested in our guests' pleasure and comfort. Famed for its health facilities-mineral baths and massage. Our 6,500 acre estate offers an abundance of leisure and sports activities . . . three excellent golf courses, indoor swimming pool, bowling and riding on more than 200 miles of scenic trails. Amiable social life. Write for color brochure, information or reservations: The Greenbrier, White Sulphur Springs, West Virginia.

THE Travelog section is listed for your information and convenience when planning a vacation or holiday. The hotels and resorts listed excel in hospitality, food & pleasant atmosphere.

### BAHAMAS

NASSAU



Emerald Beach Hotel

Oceanfront, with private ½ mile beach. Pool, pitch 'n' putt course, tennis, golf, all water sports. Landscaped gardens. Entertainment nightly. Air conditioned, open all year. See travel agent or call JU 6-4500, N. Y.; RA 6-0624, Chicago; LA 3-4197, Boston; RE 7-2642, Washington; FR 1-6661, Miami; RI 1-6814, Dallas; MA 6-7581, Los Angeles; YU 2-6905, San Francisco; MU 2-1981, Seattle; EM 3-2693, Toronto.

### JAMAICA

OCHO RIOS



Tower Isle Hotel

Come to Tower Isle, the Caribbean's most complete resort hotel. It offers everything you love in day and night entertainment. And it's fully air-conditioned. General Manager: Nick Brimo. See your travel agent, or call Leonard Hicks, Jr., Inc., MUrray Hill 9-0123, New York [illegible] in Chicago, Washington, D. C., Atlanta, Miami, Detroit, Toronto.

### WEST INDIES

ANTIGUA

**Blue Waters Beach Hotel and Half Moon Bay Hotel.** Private beaches, pool; native Caribbean charm, modern Luxury. Write 1270 6th Ave., N. Y.

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Highlights include London, Stratford-on-Avon, Paris, Versailles, Frankfurt, Heidelberg, Augsburg, Salzburg, Vienna, Venice, Florence and Rome.

Your tour, limited to a small number of girls in your own age group and of similar interests, will be personally conducted by Miss Lucie Lee Kinsolving and Miss Lydia St. John Geer. From New York $2,032.00, including transportation, hotels, all meals, sightseeing and local guides.

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IS YOUR EYE MAKE-UP A BORE?

Even if the answer is no, there are some fashion changes in the works that might make your whole technique passé.

For details,

SEE VOGUE MARCH 15.

(Continued from page 57)

usually, or the east one if the wind is strong. The centrepiece might be a brilliant mass of native fruit, the plates wooden, the table décor Mexican—like the menus, the table settings change from day to day, and the three housemen wear cummerbunds to match.

## LUNCHEON MENU #1

AVOCADO FILLED WITH BEEF CONSOMMÉ
Topped with sour cream and chives

RED SNAPPER RING FILLED WITH SEAFOOD NEWBURG SAUCE

CHIFFONADE SALAD
(sliced eggs, sliced cooked beets, chicory, watercress, marinated in tart French dressing).

RAISIN AND BRAN MUFFINS GUAVA JELLY

BANANA SOUFFLÉ, RUM SAUCE

*Red Snapper Ring:* Cook snapper until tender in boiling salted water seasoned with onion, bay leaf, clove, parsley, celery, and vinegar. Remove skin and bones and grind fine. Make a white sauce of 3 tablespoons of butter, 2 tablespoons flour, ½ cup milk. Add 1 tablespoon grated onion, 1 tablespoon chopped parsley, 1 teaspoon lime juice, salt, and 4 well-beaten egg yolks, then add the fish and 4 egg whites beaten stiff. Fold in 1 pint whipped cream. Pour into a well-greased and floured ring mould. Place in a pan of boiling water. Cook until set, 30 to 40 minutes in a moderate oven (350°). Unmould and fill with lobster, shrimp, crabmeat in Newburg sauce.

## LUNCHEON MENU #2

AVOCADO SOUP WITH CROUTONS

BAKED HAM WITH CHUTNEY SAUCE
Bordered with eggs *en gelée* and brandied peaches

STRING BEAN SALAD
Sour cream dressing

MOLLY'S BANANA DATE AND NUT BREAD

ORANGE MOULD, BRANDY SAUCE

*Avocado Soup:* Blend at high speed in the electric mixer ½ peeled avocado, ½ cup milk, 1 can consommé, 1 clove garlic. Serve cold.
*Chutney Sauce:* Blend carefully: 1 cup chutney, 1 wine glass sherry, 1 glass currant jelly, 1 tablespoon Worcestershire.
*Molly's Banana Date and Nut Bread:* Wash and remove stones from ¼ cup dates, cut in quarters and pour water over them. When cool, add 2 eggs, 1 cup flour, sifted with 2 teaspoons baking powder, ¼ teaspoon soda, ½ teaspoon salt, ¼ cup nuts, and 3 crushed bananas. Beat well, turn into a buttered and floured bread pan and bake in a moderate (350°) oven for 1 hour and about 15 minutes.

* * * *

Before dinner, there are drinks first in the card room, a green, pink, coral, and mahogany room with a great zebra rug and a sunken bar—an arrangement that puts the standing bartender at eye level with the seated guests and conceals the bar equipment. There is stereophonic music from the pool, the gardens are lighted, and (Continued on page 60)

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NEW! NEW! NEW! NEW! NEW! NEW!

(Continued from page 59)

the guests might number eighteen, six each at three candlelit tables on a verandah, or forty, if dinner is buffet.

### DINNER MENU #1

CLARET CONSOMMÉ, MELBA TOAST

SWEETBREADS SUPRÊME

DUCK À L'ORANGE

WILD RICE MOULD
Filled with mushrooms, watercress, and artichokes

MUSHROOM SAUCE

SOUFFLÉ AU RHUM

COFFEE

*Claret Consommé:* Cook 1½ cups claret with a small piece of cinnamon bark and 1 tablespoon sugar for 10 minutes. Add to 1 quart of consommé. Add a small amount of red fruit colouring. Garnish with a thin slice of lemon.

*Sweetbreads Suprême:* Mix 1 cup finely ground sweetbreads (2 pounds) with 1½ cups ground breast of raw chicken, and 3 slices white bread which have been cooked in 1 cup cream until all the cream has been absorbed. Gradually add 2 egg whites, and mix until smooth. Season with salt, pepper, and finely minced parsley. Line individual oiled and floured timbale moulds, or a ring mould, with part of the mixture, fill centre with filling, cover it with the remainder of the chicken and sweetbread mixture and place in a pan of hot water. Cover the mould with



*The three housemen, with cummerbunds*

buttered paper and bake until firm in 350° oven.

*Filling:* Melt 2 tablespoons butter. Add 2 tablespoons cornstarch, and gradually pour on 1 cup chicken stock. Cook until thick. Add remaining sweetbreads broken into small pieces. Season with sherry wine, salt, pepper.

*Soufflé au Rhum:* Beat the yolks of 4 eggs, with 1 teaspoon salt, ½ cup confectioner's sugar, and 2 tablespoons of rum until light; fold in 8 stiffly beaten egg whites. Cook slowly in a hot buttered omelette pan until puffed and delicately browned on the under side. Place in the oven to finish cooking the top. Spread with guava jelly. Fold one half over the other, turn on a hot serving platter and sprinkle with pow-

(Continued on page 63)




# Acclaimed in France, now made in this country

## Helena Rubinstein's amazing Herbessence

## Skin Life Cream!

**See and feel new radiance—new freshness...a more youthful, glowing, animated look. Helena Rubinstein's Skin Life is the *only* night cream containing selected rare-herbal elements (long acknowledged for their beauty benefits) and exclusive bio-natural extracts *never before used in cosmetics.***

**Conceived by Helena Rubinstein in France, Skin Life enjoyed its first success among internationally known women. This is the one night cream, so rapidly absorbed, it brings its exclusive biological-herbal formulation into instant contact with dry, fatigued skin. And the effects are dramatic... exciting! Every woman should experience the beauty transformation Skin Life® can bring. Now is the time for *you!***



(Continued from page 60)

dered sugar. Pour 6 tablespoons rum around it and send it to the table lighted.

## DINNER MENU #2

JAMAICAN CALLALU SOUP

FILET MIGNON, BÉARNAISE SAUCE

ROAST BREADFRUIT

RICE AND PEAS

QUEEN OF PUDDING

COFFEE

*Jamaican Callalu Soup:* Finely chop ½ pound callalu (for the callalu, spinach or kale may be substituted). Cut into small pieces 1 large onion. Mix the onion, callalu, and ½ pound minced broccoli all together. Add 2 dozen dried or fresh shrimps, with shells, add the beef or chicken stock, salt and pepper. Bring to a boil and simmer gently. Add white sauce and mix thoroughly. Serve very hot.

*Rice and peas:* Grate a coconut and extract the milk. Cube 2 slices of salt pork. Boil ½ pound red peas, or kidney beans, until soft. Add the coconut milk and cubed salt pork. When the water is boiling vigorously, add 1 pound of rice and then cook on a low heat until the rice is cooked.

* * * *

After polo on Sunday (Mr. Little plays), there is always a cocktail party and, later, supper, one menu that rarely changes. "I've actually tried to have something else several times, but my guests have noted reproachfully that it was Sunday and they had been looking forward to the waffles," Mrs. Little said.

## SUNDAY NIGHT SUPPER

WATERCRESS SOUP

WAFFLES, MAPLE SYRUP

CREAMED CHICKEN AND SWEETBREADS
(be sure to add sherry)

MINTED PEAS

ORTANIQUES IN SYRUP WITH COCONUT

RUM BALLS

COFFEE

*Ortaniques in syrup with coconut:* Peel ortaniques (oranges or tangerines may be substituted), remove all the skin and membrane by cutting part way down the segments, leaving the ortanique whole. Prepare a syrup of 1 cup ortanique juice, ⅔ cup pineapple juice, ⅓ cup lemon juice, and 1 cup sugar. Boil 10 minutes; place ortaniques in it and boil for only 1 minute, so that ortaniques do not fall apart. Remove to serving dish. Chill thoroughly and, before serving, sprinkle with fresh coconut.

*Rum balls:* Grind ½ pound vanilla wafers very fine, add 1 cup finely chopped pecans, 2 tablespoons cocoa. ½ cup light corn syrup, ½ cup rum or bourbon and stir until mixture is blended. Coat hands with powdered sugar and roll mixture into balls the size of a walnut. Let stand for about an hour and then roll them in powdered sugar to coat them.


Free Gift! Illumination Lipstick, $6.50 value, with a purchase of Skin Life Cream or another extraordinary Herbessence preparation. Send in the order form above!




***Herbessence Cream Cleanser***—Never before has there been a cleanser of such concentrated beauty power! Creamy-liquid herbal formula beautifies far beyond the duty of a cleanser—clarifies, gives skin finer-looking texture as it removes every trace of make-up! 3.00, 5.00




***Herbessence Beauty Bath***—Helena Rubinstein's herbal bath oil reaches every dry skin area as you bathe... leaves you with a feeling of glowing health — supple, scented, smooth! 3.50, 5.50




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***Illumination Face Powder***—Blended with English processed silk for sheerness and cling. 7 matching shades harmonize perfectly with Illumination Foundation. 5.00.

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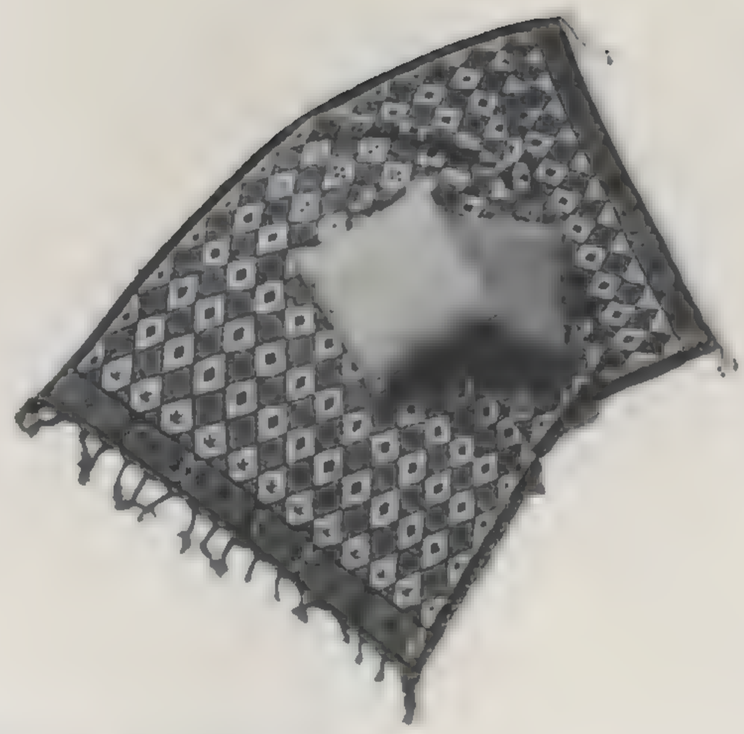
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# Vogue's SHOP



**Specialty of the House:** Every now and then Shop Hound strikes a very special shopping coup—something that can be found only at one shop. Starting with this issue, these finds will be featured regularly as Specialties of the House.
Above, an old Moroccan rug from a one-of-a-kind collection of hand-woven wool rugs, all of which once resided in palaces in Morocco. Some in bright colours, some gently faded; 3′ x 5′ to 8′ x 16′; $75 to $995. This, 4′7″ x 7′9″, $150. Carpet Shop at Lord & Taylor, 424 Fifth Avenue, New York 18.



From Italy, a knitted silk dress —sweatery top, walkable gored skirt (lined). Mediterranean blue, beige, or turquoise; 8, 10, 12, $110 ppd. Le Sorelle, 137 East 56th St., N. Y. 22.

Copy of an old embroidery hoop, handmade of solid mahogany; brass fittings. On a stand; when parallel, 9½″ high; 14½″ diameter. $150. Smith & Watson Inc., 20 E. 55th St., N. Y. 22.



PRICES PLUS POSTAGE, UNLESS OTHERWISE NOTED

# HOUND

. . . how to succeed in shopping
without really trying



Porcelain grater for lemons, oranges, cheese, vanilla beans. 5½″ high, $1 inc. postage. The Pink House, Box 892, Laguna Beach, Cal.



Long silk chiffon skirt, a flowery print in pale watercolour colours—mostly yellow. Stole to match, yellow chiffon blouse. 6 to 14, $125. Cachet Dept., Henri Bendel 10 West 57th St., N. Y. 19.



Lengthy crêpe shirt—news in a season that dotes on crêpe. A wrap-over, sashed, of white acetate-and-rayon; 10 to 16, $23. By Vera Horn, at Bonwit Teller, 721 Fifth Ave., N. Y. 22.

Hand cream that seems to diminish brown spots, smooths the skin: Creme Blanchette. In cream form or lotion, 3 oz., $3.50 plus tax. Teinte Vivante liquid make-up—natural looking but it has real covering power: 1 oz., $5 plus tax. Produits Nina, 206 West Blythe St., Paris, Tenn.







No...but our new CARYL RICHARDS Foundation Permanent forms the perfect basis for her hairstyle. In fact, for all of today's softer, graceful styles, a CARYL RICHARDS salon wave is a 'must'. It creates the body, sheen and softness your hair needs for one of our lastingly lovely hairstyles.

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## How Much Should A Fashion Wig Cost?

Some fashion wigs cost $5. Others $1,000. But **Louis Feder** prices are neither extreme! Cheap Wigs ($5-$50) are made of synthetic fibers—not hair. "Bargain" wigs ($60-$100) are usually machine-made of human hair—but what grade of hair? How could such wigs fit? Look? Would you wear either type more than once?

Any woman who has thrown money away on a whim to "try" a cheap or "bargain" wig will undoubtedly second what we advise: **The only sound buy is a fashion wig made of finest materials—fitted, constructed, and styled by experts!**

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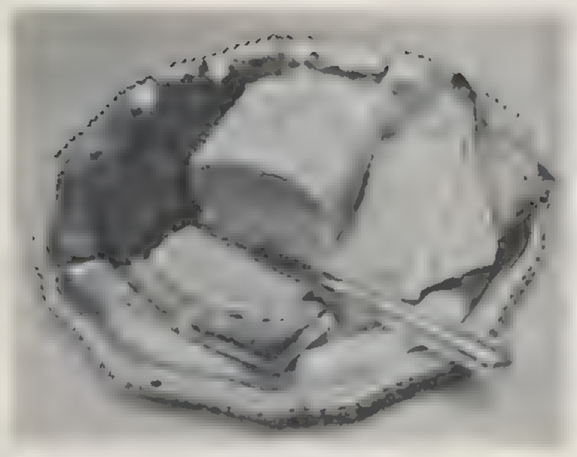
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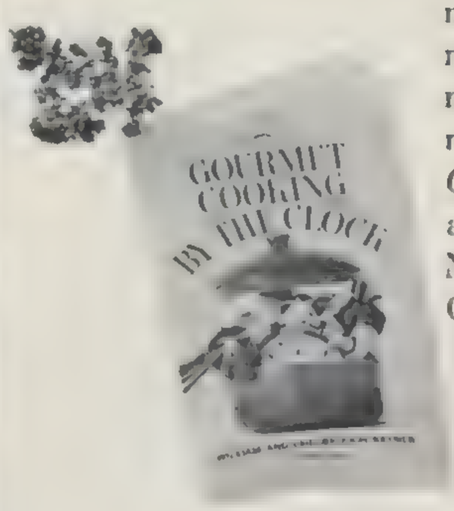

# Vogue's SHOP





A pâté that's a marvellous mix of livers (several species) with spices and just a whiff of Cognac: "21" Pâté Maison, $2.50 lb. Iron Gate Products, 424 W. 54th St., N. Y. 19.

Six kinds of French honey, each derived (by bees, naturally) from a different flower: lavender, fir tree, rosemary, mountain honey, acacia, saffron. Box, $6.50. Maison Glass, 52 E. 58th St., N. Y. 22.




Tips for perfect timing: a new cookbook gives minute by minute directions for dinner menus that take 30 to 120 minutes to prepare: *Gourmet Cooking by the Clock*, by William and Chesbrough Rayner; 75c. New American Library, Box 2301, Grand Central Station, N. Y. 17.

Smoked Nova Scotia salmon, sliced thin, restacked to look unsliced. $4.80 lb. (average size, 3½-4 lbs.); air freight extra. Ellen Grey, 712 Madison Ave., N. Y. 21.

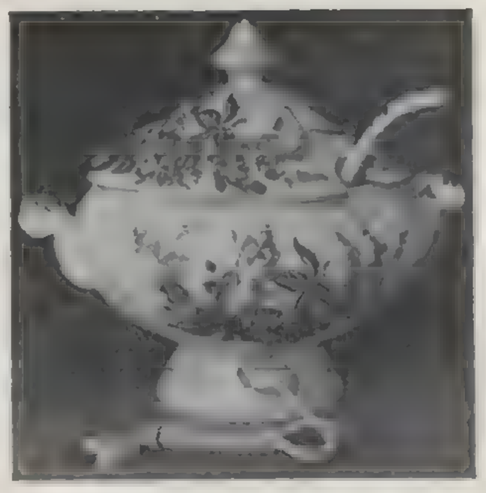


# HOUND

. . . takes the U.S. shopping pulse



Sheer Irish linen handkerchief, lace-edged; 3-letter monogram. 15″ square, $5; 3 for $14.50 ppd. Also in other sizes. Villari, 280 Madison Ave., N. Y. 16.



Blue and white china tureen for heating up soups, ragouts—4-quarts deep. AC or DC; china ladle. $8.50 ppd. West Town House, 260 West 86th St., N. Y. 24.



Shirty white shift with an elongating off-the-throat V neckline; long, narrow sleeves. Double-knitted wool, also in mauve, beige, green, black; 6-14. $55 ppd. The Tapemeasure Inc., 710 Lexington Ave., N. Y. 22.



Roomy teakwood jewel chest with drawers lined in red velvet. Lacquer finish; brass added. 11″ high, $96.50 ppd. Gunn & Latchford, 835 Madison Ave., New York 21.

PRICES PLUS POSTAGE, UNLESS OTHERWISE NOTED





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I. R. Fox, 146 W. 29th St., Dept. H-7, N.Y.

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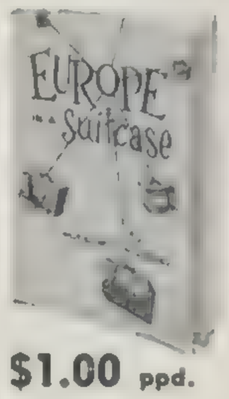
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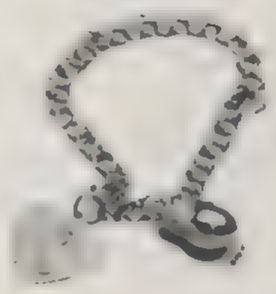

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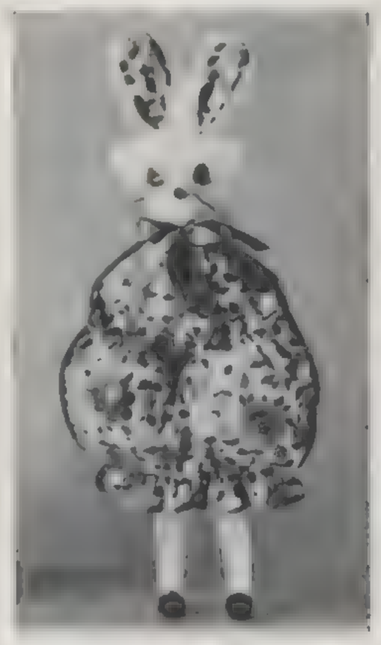
THE MITCHUM CO., Dept. 7-PC, PARIS, TENN.




Make-up mirror, haloed with special shadowless lights; magnifies slightly. Brass-trimmed, 14" dia. $61.50 ppd. Henri Bendel, 10 West 57th St., N. Y. 19.



In 14-k. gold: a handsome link bracelet ($10) dangling a heart with a green and white enamel rabbit profiled on it ($11), and a chicken hatching from an egg ($16). All inc. tax, ppd. Juno Inc., 1424 Summit Ave., Toms River, New Jersey.



Flowery piqué rabbit to hang up—with two deep pockets for stashing things—curlers, perhaps. Pink, green on white. By Eden Toys, $3. Altman's, 361 Fifth Ave., N. Y. 16.

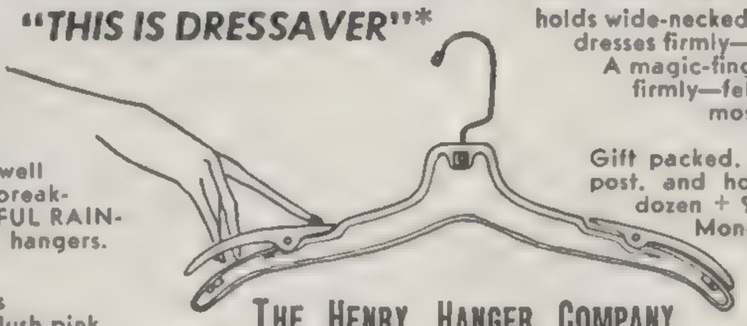


Jewel case to stash in a bag—charcoal-grey antique taffeta with a butter-coloured velvet lining, buttery appliquéd plume on the lid: 3" in diameter. $2.50 ppd. Mrs. Muriel W. Scudder, 238 Abbey Road, Manhasset, New York.


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Pearlized shades of: soft white, blush pink, sky blue, golden maize, clear crystal and opaque black.

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*Patent pending

# HOUND

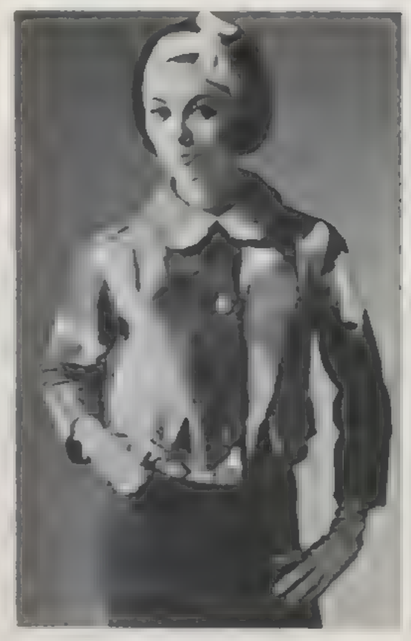
. . . March shopping pitch



Old fur coats updated—transformed—at Abco Furs (above, the new set-away collar). Also at Abco now: gently-used fur coats, jackets. For a brochure: Abco Furs, Dept. VE-3, 312 Seventh Ave., N. Y. 11.



*Above, right:* Waifish version of the Oliver coiffure—needs expert cutting, very little upkeep after that. Richard at the Madison, 15 East 58th St., N. Y. 22.



Dappled Eton jacket of natural calf—pale-beige and white. Wooden buttons; 8 to 14, $225 inc. tax, ppd. Harold Rubin, 943 Madison Ave., N. Y. 21.

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**BEAUTY AND THE BLEACH**

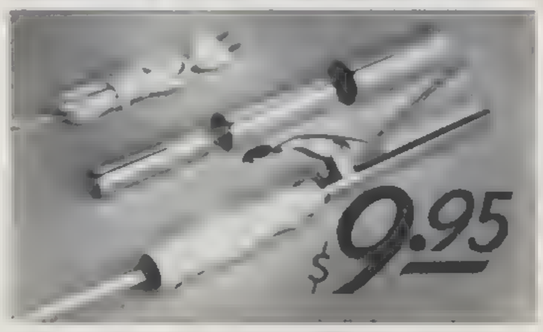
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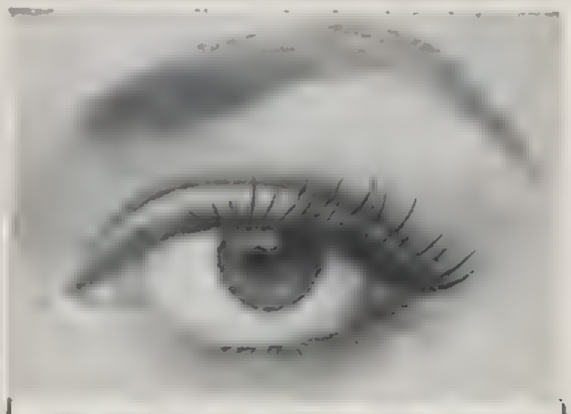
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*which shadows the lips*



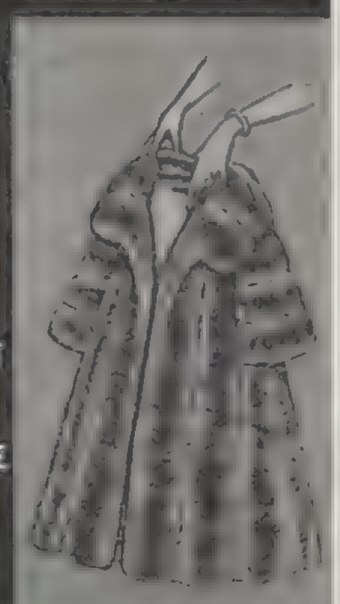

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Personalized gentleman's handkerchief of fine hand-rolled Irish linen. 20" x 20" with full name or three initials. **$3.75 each. Box of three $10.50 ppd.**

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Villari Handkerchief Co.
280 Madison Ave., Dept. V3, New York 16, N.Y.


# Vogue's SHOP HOUND

. . . storms the stores for news



Key chain, scrolled memo pad, and pencil—all one piece. Gold-coloured metal and reptile—red, green, gold, or brown snakeskin. $2.50 ppd. Nilmelior, 700 Madison Ave., N. Y. 21.

From Italy, Fabiani raincoat with two sides to its chic—new Bristol blue with an alter ego in white. To sash in front, all around, or not at all. Cotton, 8 to 18; $125. (Allow 6-8 weeks for delivery.) Pearl Lehrer, 1433 Broadway, Hewlett, N. Y.



The kind of crêpe that becomes a marvellous late-day habit: slim skirt, pullover with a slouchy, cowling back. Green rayon and acetate; 8 to 14; also pale blue, yellow, black. By Benjamin Hubert, $69.98. At Franklin Simon, 33 West 34th St., N. Y. 1.



Six garden tools of stainless steel, looped to a one-sided wicker basket; $25. Dinoffer, 24 West 57th St., N. Y. 19.



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In Pink & Aqua—with a delightful fragrance.

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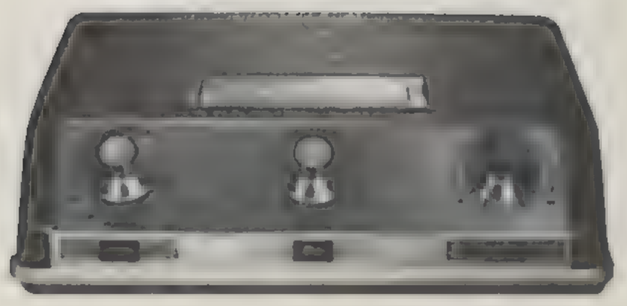
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# "BERLIN DEVOURS YOU AS YOU ARRIVE"

BY ELIZABETH VREELAND

Nobody can deny that Berlin is an ugly city. Though never elegant before the war, bombs have utterly disfigured it, leaving weedy meadows, jagged profiles, and holes now filled with endless kilometers of banal housing. Even the war-ragged silhouettes of its historic past are on the other side of the wall. Berlin has practically nothing for the tourist. Not a swan, hardly a fountain, even the barge-choked river meanders through coal dumps and railroad yards. And yet I love Berlin and feel impelled to go there as often as I can. For it is the only place I know where one not only can, but one must live intensely, even if one is only a visitor. Berlin devours you as you arrive.

## "THE AIR CLEANS THE BRAIN"

The plane plunges into the centre of the city. One steps out and breathes the air of Berlin: glorious elixir of life which allows one to carry on sleeplessly for nights and days with no regrets or flagging energy. I find I simply can't be muddled in Berlin, the air spring-cleans the brain. Perhaps because of the air the Berliner sees all and takes nothing for granted, for, of course, he can't. He must read the newspaper each morning to see if he exists. If the politicians of the world permit him to live another day. He may not retreat from reality, he is forced to be completely engaged in life, which he savours with zest, dry wit, and unsentimental appreciation. And while I'm in Berlin I behave like a Berliner. It's contagious.

As I walk around Berlin, I have a Proustian child vision of a city dimly remembered in a 1900 imagination. The melancholy airs of organ grinders echo through the streets. Everywhere there are chimney sweeps with ash-smudged young faces. Bristles and ball, top hat and brass buttons. There is always a travelling circus tent somewhere in town. And everywhere I meet the children of the street, sharp eyes in pale faces, skinny legs in long droopy stockings, and a worldly wise retort to everything.

## "A UNIQUE ISLAND IN THE MIDDLE OF SUBURBIA"

There are a few corners of Berlin where the past lives undisturbed by the war and almost unencroached upon by politics. The romantic English garden behind the rebuilt Charlottenburger Schloss: the seventeenth-century Hohenzollern hunting lodge in the middle of the Grunewald forest; and most enchanting, a tiny crossing in Dahlemdorf, the only spot in all of Berlin which looks like a village. Here is a real farm, a real mediaeval church, and an antique café: a unique island of the past in the middle of suburbia and ruin.

A block away is the Dahlem Museum. There one may see works of art from the state collections which by chance were stored in the western part of Germany during the war. Here are Frederick the Great's own Watteaus; even the huge "Enseigne of Gersaint" which he had sawed in half. And, best of all here is Nefertiti. The most beautiful unphotographable unplastercastable woman in the world. A trip to Berlin is worthwhile just to see her. But where is the Pergamom Altar? The Babylonian Gate? They are in East Berlin, a wall away.

## "THE WALL"

I go to the wall. Impossible to imagine. No photograph tells the truth. It must be seen. For a concept of such diabolical cruelty executed with such juvenile

crudity is beyond us. The idea so terrible and the wall so endless, I can only digest vignettes. A grown man standing jungle-gym high in a children's playground waving a yellow balloon, hoping his mother or his wife is the dim figure in the distance waving back the blue one. The streets of blank bricked up windows and doors. The banks of flowers on the sidewalks honouring those whose escapes have failed. The occasional faces looking out far away from the ubiquitous guards, faces resigned, patient, and innocent. The wall must be seen.

"THEATRE A PASSION"

On both sides of the wall, Berlin is a theatre town, and the Berliner follows his theatre as others follow their football teams. It is a passion. Any Berliner knows what's playing everywhere, who's in it, and who directed. And after seeing an actor like Martin Held playing in John Osborne, Max Frisch, Gore Vidal, Peter Ustinov, and Bertolt Brecht, he becomes, if not a friend, a most familiar acquaintance. The Berliner intimately knows his personal style, and if as in one performance I saw of *The Waltz of the Toreadors*, he makes a specially true gesture, the whole audience applauds. Their man has done it again.

In East Berlin, the Berliner Ensemble and the Komische Oper are unique in their theatre magic. But since the wall, I feel too strongly, I can not go, nor can I urge others. Damn politics for intruding itself into everything.

For it does. And in Berlin, it is impossible to avoid. Political morality lessons of the past face me on every street corner of this war-wasted city. And the uncertain future is the chant of the newspaper vendor. But the marvel of Berlin is that the Berliner does not become indifferent about it. He lives with passion and a sense of humour and supreme courage. And while I am there, I share with him his apprehensions and fears, learning from him a true appreciation of the danger and glory of life.


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## Girls' Camps

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## Girls' Camps

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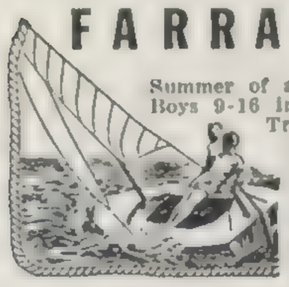
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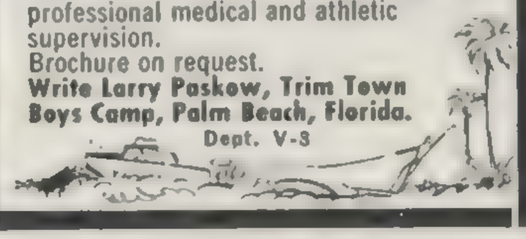
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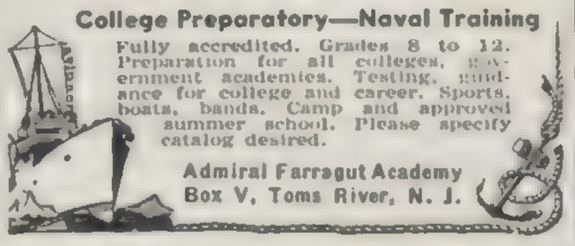
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According to this publisher, many people do not realize how much they could influence others simply by what they say and how they say it. Whether in business, at social functions, or even in casual conversations with new acquaintances, there are ways in which you can make a good impression every time you talk.

To acquaint the readers of this magazine with the easy-to-follow rules for developing skill in everyday conversation, the publishers have printed full details of their interesting self-training method in a 24-page booklet, "Adventures in Conversation," which will be mailed free to anyone who requests it. No obligation. Simply send your request to: Conversation Studies, 835 Diversey Parkway, Dept. 1153, Chicago 14, Ill. A postcard will do.

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# THE BEIGE SLIP AND OTHER BEAUTY-MAKERS



**Exactly enough—and exactly right for lined clothes: a slim, short, beige slip, with snaps at the hem that turn it into a perfect chemise for culottes; $8, at Altman's; Hutzler's.**

Surveyed here, beauty news that ranges from slips to bath oils, and beyond. The slips are narrowed, beige, meant to be worn under white or pale colours, with thin wools, crêpes. The bath oil story is the Cinderella sort: they've been around for years, but suddenly now whole populations of women are discovering the marvellous things they do for skin. Bath oils soothe, smooth, perfume, and they've got still another talent that's little-known: they help preserve that first light—and often fleeting—suntan.

New scent, now being aired in bath-oil form: Magnetique, by Wrisley. It's a cool, sweet one, with Oriental undercurrents. The skin-softening bath oil, 2 oz., $2.50*. Matching spray mist in an ink-black bottle, 2 oz., $2.50*.

There's a new soap-substitute for skins that find the real thing too drying. Called Savon Clair, it's a clear-as-honey cake with a marvellous, clean, spicy scent; contains—among other things—glycerine, liquid lanolin, honey. Smooths dry skin, but it's also good for problem complexions. One cake, $1.50* at Lord & Taylor.

The newest deodorant is a pressed powder, installed in a slim white compact—the first of its kind to go non-liquid. Highly effective—the drying-out process concentrates the power; called Secure by Helene Curtis; $1.10*.

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**Wanted for a dress that shows the figure: a narrow slip that shows nothing—no lace, flat seams; in beige, $4. Gimbels; Wm. Hengerer, Buffalo. Chadbourn Gotham slips in tricot of Du Pont nylon.**



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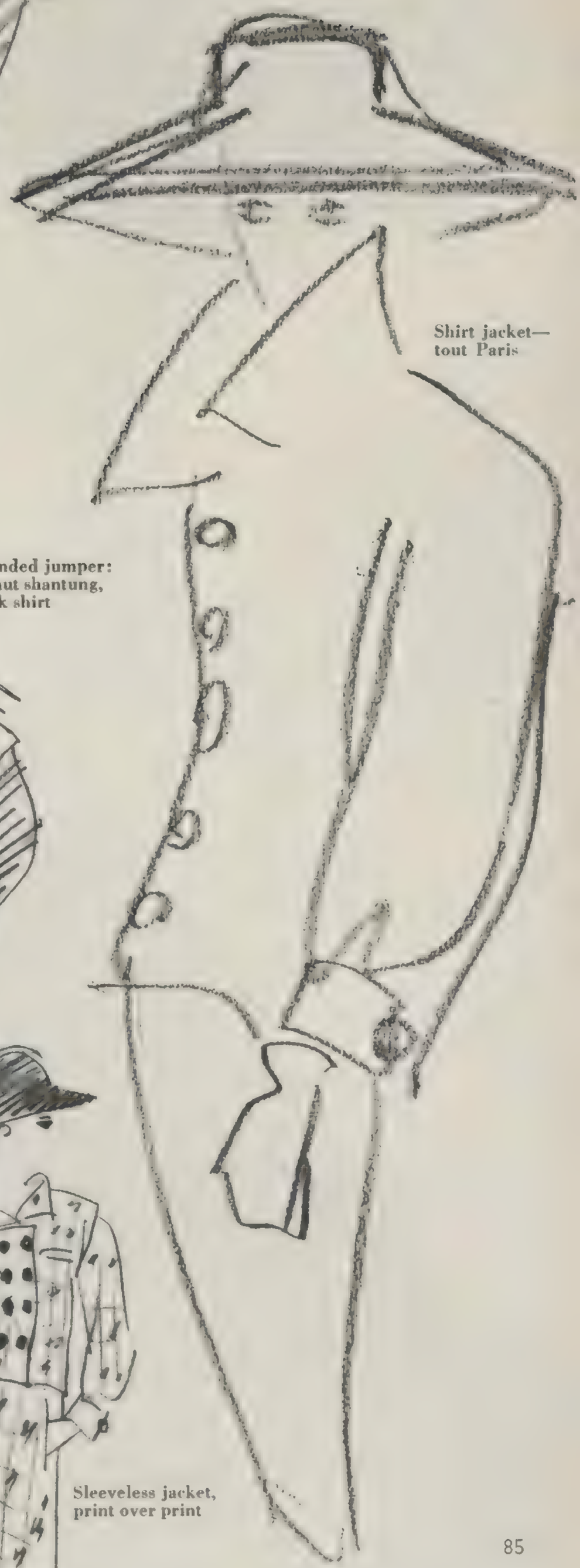
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# VOGUE'S EYE VIEW: A PARIS CLIFF-HANGER

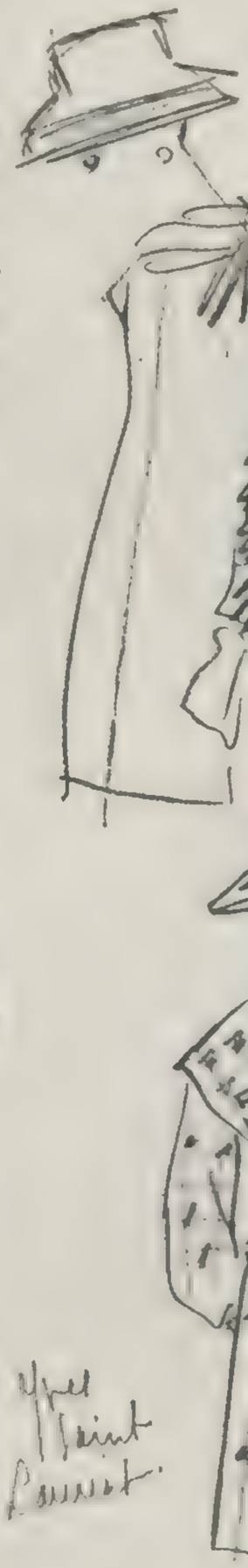
Quick way to go right to the crux of Paris fashion: go right to page 118—it's where the great new Paris looks pose for their first USA photographs: Chanel's pukka-sahib suit; Dior's new melon-seamed shoulders; and the shape-rave of the season—St. Laurent's rounded, loose-to-the-body silhouette. Crave more? Hold on—Vogue's Paris report is a serial story; a cliff-hanger, in fact, pulsing right on into March 15 with more pictures, more data, more excitements. (And more territory: in March 15 Vogue, big moments from the Italian Collections—including a first look at a marvellously sleek and appealing new haircut called the Rondinella.) As for the croquis on this page: Paris ideas come no closer—they're Yves St. Laurent's own sketches of highlights in his collection, pencilled for Vogue just a gasp before his spectacularly successful show. (All of these, in America at I. Magnin.)



Sleeveless suit; cat's-whiskers shirt



Shirt jacket—tout Paris



Rounded jumper: peanut shantung, black shirt



Sleeved sacque, loose to the body; lacquery sou'wester



High seaming, soft width at top



Sleeveless jacket, print over print

# Crêpe dresses–
# the most femme habit



It's something inborn for many of us. This deep-down feeling that correlates crêpe—especially if it's black—with exciting parties, Brief Encounters, racy boîtes with Yves Montand due any minute, and all the mysterious heroines on the books. Or at least, to clamp down a bit on crêpe-dreams, most women agree that crêpe is a wonderful clothes-habit—a way of being *dressed*, but never over-dressed; discreet, but madly feminine; basic, but beautifully. Crêpe is flattery (ask any skin). It's probably the closest thing we have to face powder in fabric. It happens now in marvellous grainy weaves, some so subtle as to appear almost smooth, or faintly lustrous, and it's made into its own versions of the great shapes for this season, or coming seasons—calendars have never bothered crêpe much. Fifteen of these crêpe shapes, for day and night, start with the one on these pages. Mostly, they're black, or white; two day-looks are both—black dresses, white covers. Two for late day are peachy beige that, getting back to face powder, might be called rachel; two more are blue. All, wonderful ways to get the new crêpe habit. It's worth getting.

*Left:* The crêpe dress, planned for day on the new crêpe chic, with these memorabilia: It's a dress that's slenderly unfitted, not tight, but it falls to the body and, in a nice way, slithers. The neckline is the plainest little not-quite-high, the sleeves are long and shirt-cuffed. All, providing a wonderful working companionship for the sleeveless jacket idea that's suddenly big now—this one, in the same crêpe, tucked into pinstripes, with a row of small, close buttons. The crêpe here, navy blue; the headband and gloves are, as an acute fashion-radar might have signalled, white glacé—the gloves, leather; the headband, satin. Dress and jacket by Stephan, in crêpe of Celanese acetate and Avisco rayon (Onondaga fabric); about $50. Marvella fake-pearl earrings. Grandoe gloves. All at Lord & Taylor. Dress and jacket, also at Rich's; Gus Mayer; I. Magnin. Headband by Lilly Daché.

PENN

## New crêpe chic—black wrapped in white

*Left:* Crêpes—black with a cover of white—to wear with a black-tie headband, days in town. The dress, a sleeveless shift; jacket, shirty. By Rappi, in crêpe of Celanese acetate and Enka rayon (Chardon-Marché fabric); about $70. Richelieu earrings. Both at Lord & Taylor. Dress, jacket: Jordan Marsh, Miami; Neiman-Marcus; Joseph Magnin. Coiffure: Mr. Ruel of Coiffures Americana. *Right:* Again, black-under-white crêpe, the white here a deep-V top middied in black, with banded near-shirt sleeves. The straight black dress, sleeveless. By Talmack, of Bianchini silk crêpe. At Bonwit Teller; Wanamaker's, Phila.; Dayton's; Frost Bros. Black kidskin headbands, on both pages by Lilly Daché.

PENN





## New crêpe chic—black après-five

*Left:* Smashing late-day look—a great crêpe shape, a hat that rewards a high-held head. The tunic dress, with a neckline curved on the shoulders, parenthesized by short puffed sleeves. By Hannah Troy, in black crêpe of Celanese acetate and Avisco rayon (Onondaga fabric); about $110. Gloves: Viola Weinberger. Both: Saks Fifth Avenue; Dress: Giddings; Dayton's. Hat by Halston; to order at Bergdorf Goodman. *Right:* More black crêpe for après-five—an overblouse dress wrapped at the top in a folded fichu, looped down to a V at front. By Monte-Sano & Pruzan, of silk crêpe; at Bergdorf Goodman; Stuarts, Boston; L.S. Ayres; I. Magnin. The coin-dotted basket hat, by Mr. John.

PENN



## Crêpe chic—a flattery of cowls

*Far left:* Short vanilla-white crêpe dinner dress with a low, looped neckline at the back. By Hannah Troy, in crêpe of acetate and rayon; about $110. Bloomingdale's; I. Magnin. Hat by Christian Dior-New York. *Left:* New locale for cowl necklines now: at the back. Here on a black dress by Frank Starr, in crêpe of Celanese acetate and Avisco rayon (Onondaga fabric); about $70. The gloves by Viola Weinberger. Both at Altman's. The dress, also at Montaldo's; Joseph Magnin. The hat by Lilly Daché.

*Left:* The back-dipping cowl neckline on a black crêpe short dinner dress; drawstring top. By Harvey Berin, in silk crêpe; about $90. Bonwit Teller; Joseph Horne; Frederick & Nelson. The gloves by Fuchs. The black petal hat by Halston, made to order at Bergdorf Goodman. *Below:* Crêpe dress with a cowl that can operate as a hood. By Lee Claire, in apricot-beige crêpe of Celanese acetate and Avisco rayon (Jacques Maisch fabric); about $60. Best & Co.; Innes, Wichita.



PENN


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## New crêpe chic—long white evenings

*Left:* Fluid, white, somewhat bare—one of the prettiest young crêpes of the season (and one of the prettiest ways to wear it: with a scarf of bogus pearls running down the back). By Junior Sophisticates, in crêpe, of Celanese acetate and Avisco rayon; Klopman fabric. About $50. Bonwit Teller; Hutzler's; Woolf Brothers; Frederick & Nelson. Viola Weinberger gloves. Laguna necklaces. *Right:* For a marvellous figure, this dress—heavy white crêpe, cut on the bias, bare as a maillot. By Adele Simpson, of silk crêpe. Necklaces of bogus pearls by Richelieu. This and the dress at Bergdorf Goodman. Dress, also at Julius Garfinckel; Halle Bros.; I. Magnin. The coiffure, by Ruel of Coiffures Americana.

## New crêpe chic—pale little evenings

*Above:* In the softest of blues, softest of crêpes, a silk coat tied over a slender unsleeved silk dress with a shallowly curved neckline. By Bud Kilpatrick. At Bergdorf Goodman; Nan Duskin; I. Magnin. Vendôme necklace. Dawnelle white capeskin gloves. The hat by Miss Alice. *Right:* Pale-blue sheath, with a swirl of drapery around the top—and the kind of shapeliness that crêpe is famous for. By Dorothy O'Hara in crêpe of Celanese acetate and Enka rayon (by Julius Werk); about $55. Marvella jewellery. All: Arnold Constable. Dress: D. H. Holmes; Vandervoort's; I. Magnin. Wear-Right gloves. Hattie Carnegie hat.

PENN




PENN

## New crêpe chic—bare, black, for evening

*Left:* Crêpe at its most devastating—an evening dress that's a single, sinuous stroke of black silk, deeply V'd front and back. In biased crêpe that's deep (4-ply) and superbly supple—the widening skirt, marvellous in motion. By Townley, of William Rose silk crêpe; about $160. Jet earrings. Both: Saks Fifth Avenue. The dress, also at Rich's; Dayton's; Neiman-Marcus. *Right:* Bare black crêpe dress that turns on a crushy black kidskin belt. The top, very lightly bloused above the skirt's willowy glide. By William Pearson of Onondaga silk crêpe; about $145. Jet earrings. Both at Lord & Taylor. The dress, also at Woodward & Lothrop; Gus Mayer; J.W. Robinson. The crêpes on both pages worn with sleek black kidskin gloves by Kislav.

Late-day
and on—
charged
with
colour

Silk—
alerted to navy

Scarfed and high-waisted, two printed looks that manage, at day-dress length, the delicate, rather grave charm of Tanagra figurines. Both, for late day and on, are by Gustave Tassell. Fluid white silk, far left, regimented with brisk little navy-blue leaves and blossoms; its scarf settled over the head, propped, invisibly, on a small, stiff satin pillbox. Of Bianchini silk. About $190. At Bergdorf Goodman; Rich's; Harold's; I. Magnin. Gloves by Superb. Lancôme's Rose Leger lipstick. Bright brown surah, left, crisper than its twin; with white printing and—unseen here—one of Tassell's tiny white pillboxes sculpting the folds of the scarf. Of Abraham silk surah; about $225. John Robert Powers' Devil Pink lipstick. Both: Lord & Taylor. Dress: Frost Bros.; I. Magnin. Wear-Right kidskin gloves.

## Surah—crisped with white

PENN

Animated-fern chiffon

Bright green chiffon, far left, and a frisson of ostrich feathers, radiating the cool, quivery charm of an animated fern. (A marvellous suntan is the colour to wear with this, and a restraint of pearls.) Day-length dress and stole: Mollie Parnis, about $215. Fuchs kidskin gloves. Both: Bergdorf Goodman. Costume, also Hutzler's; L.S. Ayres. Du Barry Half Past Pink lipstick. Coiffure by Emanuel of M. Mark. Famille-verte colouring in silk, left—covered, slightly trained, calmly beautiful. With it, a high, tight lacquery coiffure; the hair combed like a bow above the brow. Dress by Gustave Tassell, of Orceyre silk. Hattie Carnegie earrings. Both: Henri Bendel. Dress: Nan Duskin; Harold's; I. Magnin. Van Raalte gloves. Hair by Coiffures Americana.

## Famille-verte silk

FENN

Peplum dress:
tortoise anemones

Tortoiseshell anemones, left, exploded on a tall, strict dress, with a peplum rippling across the waist, a plainly magnificent décolletage (massed, but not obscured, with pearls).The dress, by Geoffrey Beene for Teal Traina, of a new sec cotton, one of the straw weaves crackling the surface of 1963 fashion—with excitement; about $250. Saks Fifth Avenue; Halle Bros.; Neiman-Marcus. Bergère necklace. Kislav gloves. Germaine Monteil Gay Coral lipstick. Oriole-yellow matelassé wool crêpe, right, tall and thin—a dress that can pierce an evening like a shaft of sunlight. By Helga; about $190. Saks Fifth Avenue; Julius Garfinckel; Wm. H. Block. Necklaces by Pakula. Dawnelle white kidskin gloves.

## Matelassé wool: oriole brilliance

PENN

White braid;
water-green silk

Soutache braid pullover, left, dropped like a crisp cobweb over a dress that never raises its voice above a whisper—white peau de soie, with a skirt in the most fragile of changing-water greens. By Gustave Tassell. Bonwit Teller; Nan Duskin; I. Magnin. Hattie Carnegie bogus pearl drop earrings. Aris kidskin gloves. The coiffure, by DeJay of Elle et Lui. White crêpe, right, long and heavy; its bareness masked by a flouncy lace *caraco*, embroidered with black straw flowers. By Burke-Amey, of silk crêpe. Viola Weinberger kidskin gloves. Both: Henri Bendel. The dress also at Blum's, Chicago; Neiman-Marcus. Dorothy Gray Pink Plunge lipstick. Coiffure, by Emanuel of M. Mark.

## Flowered caraco over crêpe

PENN

Flecked grey wool, left, bound in darker grey, opened—in perpetuity—over a grainy white silk blouse. Very simple, very beautifully made, this is the kind of suit that Leslie Morris aficionados have always found pure pleasure to wear—and wear, and wear. At right, black-dotted beige silk dress and jacket, linked to each other by a patent leather sash—and to the fashion current by the deep walking pleat, the neat little petits-pois dots, and by a look of completeness that asks nothing more of the wearer than a perfected coiffure. Both costumes made to order: Leslie Morris designs at Bergdorf Goodman. The Coiffures: Ruel of Coiffures Americana.



# Suit looks in the American custom

PENN



White brocade coat, left, with an immense collar folded down over the shoulders. Long, sculptured, quite grand, this is one of the ways in which Sophie continues to enchant the American evening scene. The earrings, by Verdura. At right, narrow waist, sweeping skirt in a dress of white organdie embroidered closely with small, neat black flowers, and reflecting in every curve what Sophie has always known: imperishably pretty is how women love to look at night. The earrings, by Tiffany. Both costumes, from the Sophie made-to-order collection at Saks Fifth Avenue. Coiffures: Maison Antoine Salon at Saks Fifth Avenue.

Great evenings in the American custom

PENN





Red coat, left, with white poischiche dots, carved loosely over a white wool sheath, and honed on a dazzle of spring white—organdie turban, long kidskin gloves, fresh carnations on the curve of the neckline. By Jane Derby; coat of Orceyre silk-and-acetate. Meyers Make gloves. All: Saks Fifth Avenue. Costume: Halle Bros.; Harold's. Halston hat, to order: Bergdorf Goodman. Right, crisp black silk moving in one of the best spring-dress directions: close to the body—but in a loose and unfettering way. By Branell, of Couleur textured silk; about $110. Laguna earrings. Both: Best & Co. Dress: Julius Garfinckel; Gus Mayer. Grandoe kidskin gloves. Emme hat.

# This spring—two fine shapes to be in

PENN



G. BARROWS



# PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Congress—rather like Gorgeous George, the television wrestler, mocking his fights—mocking its fight with the President's education bill. . . . In Washington, the new James MacGregor Burns book, *The Deadlock of Democracy*, which plays with the idea that the country has been governed in a series of epileptic fits, with sometimes the epileptic the Congressional Group and sometimes the Presidential Group ever since Presidents Jefferson and Madison.

PEOPLE ARE TALKING ABOUT . . . In Rome, the persistence of the pop song, "La Partita di Pallone," sung by Rita Pavone, a really young girl loved by all the young. . . . Hedda Hopper's book, *The Whole Truth and Nothing But*, a fireside chat, properly malicious, and sometimes revealing as in this bit about Gene Hibbs, a make-up man "who invented an ingenious, invisible bit of nylon mesh with a rubber band suspended from tiny hooks pulled up through your hair which, for special occasions, takes more years off your looks than plastic surgery."

PEOPLE ARE TALKING ABOUT . . . The deliciously pastel production in New York of *The School for Scandal* in which Sir John Gielgud exercises his oiled gestures and his sinuous voice while Sir Ralph Richardson is so curiously made up that he looks like Dean Rusk, the Secretary of State, in breeches and wig. . . . The brutal assault by the new massive Pan American Building which seems to be mugging Park Avenue. . . . WAWA, which in Lagos, Nigeria, means West Africa Wins Again.

RENÉ BURRI



PEOPLE ARE TALKING ABOUT . . . The greatest performance of *King Lear* in recent times, that of Paul Scofield in London in the Peter Brook production—a Lear who is really a king, who really gives his daughters reason for wanting to get rid of him (a king is a hard thing around the house), and finally a Lear who is not just a pathetic, wacky old man, but rather a powerhouse of folly and grandeur.

PEOPLE ARE TALKING ABOUT . . . The new beautifully thin shape of Renata Tebaldi. . . . The unexpected excitement of the exhibition, "El Greco to Goya," at the John Herron Museum in Indianapolis. . . . New York's new good restaurant, La Grenouille, where Little Necks Corsini, Tarte à la Tatin (apricot-almond pastry) have tantalizing flavours.

PEOPLE ARE TALKING ABOUT . . . The misery of the movie, *Five Miles to Midnight*, which matches up the wily, marvellous Sophia Loren with Tony Perkins as another gawky, somewhat irritating American G.I. with shoulders like a wooden coat hanger. . . . In London, the speech by Donald Edwards on the "BBC News and Current Affairs," in which he mentioned that when listening to radio news, even the BBC hierarchy were "ear-stupid."

LE CORBUSIER, a brusquely difficult man, is perhaps the greatest living architect, a Swiss who has had decisive, revolutionary, far-sighted effect on architecture all over the world. Hatted, and spectacled, he is shown above with the Dominican monks of the Priory of La Tourette in France where he built for them an extraordinary white masterpiece, pure as a slice of bread, breath-taking in form, its roof planted with grass. Until last month, this country had no Corbu building, but now there is the Carpenter Center for the Visual Arts at Harvard University, *above, left*. In that Center, a compendium of Corbusier ideas, Harvard and Radcliffe students work in studios with concrete sun breakers. A thrust of rectangles against curves, all resting lightly on *pilotis*, the building has those famous slim columns that he has erected from Marseilles to Rio de Janeiro to Chandigarh, the new capital of the Punjab, an Indian city on a rather bleak plateau, totally planned and partially built by Le Corbusier. The Museum of Modern Art in New York has on exhibition now (organized by its inventive curator, Arthur Drexler) a large group of large, beautifully clear, and sometimes misleading colour photographs of the work of Le Corbusier since 1945—it is there to honour him and to expose architecturally somnolent people to the furnace of his mind.





CECIL BEATON

# THE CONNOISSEURS

These two women live, with attractive, unfeigned pleasure, in a climate of awareness and selectivity that suits and enhances the good things of life, the rare, the beautiful. Mrs. Loel Guinness, a warm, ravishing beauty questing and amused, maintains that she operates on instinct. "I have no knowledge," she said recently, "but I think when I walk into a room I can tell what is right and what is wrong." Among her friends she is known for judgment as accurate as it is spontaneous. Like a match against graphite, her personal electricity sparks ideas everywhere, triggering, sometimes, a new direction in fashion or a fresh switch in décor. In the Guinness houses in Lausanne, Paris, Normandy, and Palm Beach—filled always with family and friends—there is evidence everywhere of Mrs. Guinness's quick, inventive talent for throwing away stereotypes. For the Louis XIV fauteuil in which she posed for this photograph, at her flat in Paris, she chose a covering of white suède—"it *is* expensive, but it's soft as a glove, and it cleans beautifully." Behind her is a Balthus painting; and on the table, as usual, a huge bouquet of fresh flowers. (Her white crêpe dress—simple as a sweater, flickered with crystal embroidery—was made for her by Lanvin Castillo.) Mrs. Charles Wrightsman, above, was drawn some sixteen years ago to a fascination with the French eighteenth century that has since become for her a preoccupation both intense and scholarly. By "listening, looking, reading, and travelling," by dedication and hard work, she made herself an authority on the furniture and other arts of this exceptional era. With her husband she began collecting. They own now a great collection of French eighteenth-century furniture and objects so exquisitely chosen that the Metropolitan Museum of Art is presently engaged in cataloguing it for publication next winter. With a proper sense of enjoyment the Wrightsmans live with their treasures in a thoroughly twentieth-century manner, dividing the year between their house in Palm Beach and their apartment in New York. Mrs. Wrightsman posed for Vogue in the library of the New York apartment wearing a Dior dress—the jacket, a geometry of bronze and pearl jewelling; the cuffs, deep bands of sable.

## Mrs. Loel Guinness

HENRY CLARKE

## Mrs. Charles Wrightsman



# PARIS

## STRAIGHT TALK ON THE NEW FRENCH CLOTHES

Chanel touched off the first smash sensation: one knew one was in Paris.
The city never looked more beautiful. Sugar snow . . . with silver evenings
changing to pale-violet skies at night, and the revived palaces and monuments looking bright
gold as the Acropolis must have looked in the time of Pericles. When the extraordinary mauve light
flows through the Arc de Triomphe and down the Champs-Élysées, you know Paris was built in heaven.
We were almost oblivious to the terrific cold that swept Europe. And our little salon at the hotel
was filled with white lilacs from Holland, with cherry blossoms and masses of spring tulips.
At Chanel, the continuing perfection, the superb construction
of her clothes, the elegant narrow sleeves, are an inspiration to all designers. Beyond any
shadow of doubt, this is the era of the great tailors, the great hairdressers, and great fabric
makers. Chanel's cardigan jackets fantastically worked, with small shoulders, slightly curved
eighteenth-century sleeves. Magnificent blue-ruby-red mixtures; solid tweeds;
enormous bistro plaids. Great coquetry; delicious touches of ribbon threaded
through cuffs, pockets, necklines. Madly becoming make-up,
loose hair and bangs at Chanel. The sexiest shoes and legs in town—
black and blond sling-strap pumps with everything. . . . And at night at the
New Jimmy's the elegant young twist and tamouré in Coco's gleaming pailletted suits;
the chic young dream all over Paris is to own a real Chanel.
At St. Laurent, the room was a blaze of yellow forsythia standing tree-high. The clothes
beautiful and touching with not a hard line anywhere; you feel the charm of his
approach to fashion the moment you enter the house. Sleeves important, rounder and fuller
than at other houses, making the slender shapes (often seamed high under the
bosom and through the rib-cage) look narrower. Divine colourings. Navy blue and white strong
here as at Dior. Swiss blouses and St. Gall embroidery seen often at St. Laurent; white organdie
scarfs, white piqué hats like Greek guards' helmets. White piqué, too, in a princesse dress with
pearl-and-diamanté sleeves. One feels clean muslins and organdies throughout.
Alexandre, sweet, kind, and thorough, still unspoiled, a power behind the
collections, did for St. Laurent extraordinary coiffures with great blooms of japonica and
poinsettia made of real hair, lacquered and pinned at Oriental angles.
Dior a sensational success. Sleeves again in the limelight here,
where the fashion feeling takes a fresh swing to delicious, pretty-wearable-luxe clothes.
Lovely walking suits, beautifully laid-on collars, and narrow sleeves set in
round and firm with seaming that gives baby-cantaloupe curves at the shoulder-line.
Almost every dress a princesse, the seaming a miracle of variation; this is the important cut for day and evening. But also many variations of the overblouse dresses, too. Huge berets, topees in the desert mood, often of suède, Jackie Coogan caps worn backwards, and a dashing, delighted audience—Jacqueline de Ribes, Melina Mercouri, and Danielle Darrieux the first day; Sophia Loren the next. White is the biggest colour in Paris—purest white wools and silk, thick, carved piqué, Gruyère-coloured wools, ivory gloves, hundreds of white wools and cloqué silk dresses, and the creamy honan silk of Edwardian India (very chic for suits). Heavy, glazed French linen in every collection. Prints not smart
except for Staron's printed linen and Machicoulis, a few
abstract prints in charcoal or black and white. (Continued on page 165)

**CHANEL'S BLAZING BLACK TWEED**

**Shiny as satin, grainy as sand: the most talked-about fabric in Paris—mixed wool and silk, made for Chanel. Stovepipe sleeves set in small shoulders; white organdie facing. Organdie camisole. This, to be copied by Davidow; ready March 15 at Bonwit Teller; Neiman-Marcus; I. Magnin.**



# "FOLLOW THE FASHION OR LEAVE THE COUNTRY"

BY FRANÇOISE SÂGAN

EDITOR'S NOTE: *Françoise Sagan who burst into international flames of fame with her first novel,* Bonjour Tristesse, *when she was only eighteen, has now at twenty-seven a fantastic careening career: she has written six books, had two divorces, one child, one ballet,* Le Rendez-vous Manqué, *directed by Roger Vadim with sets by Bernard Buffet, several movie scripts, including* Landru, *directed by Chabrol, and she has had three plays put on in Paris—one of them, her greatest theatre success,* Château en Suède. *This is the second time she has written for Vogue.*

Fashion is a terrifying phenomenon that ravages half the globe during the two equinoxes called "Spring Fashions" and "Fall Fashions." This crisis falls on the two Americas, Europe, Russia, and Australia, sparing only Asia where, except for China, the *sari* is immovable. A Ceylonese girl, on this subject, told me that, for her, fashion consisted only in changing her jewels, which can not be economical but saves an extraordinary amount of time.

Leave it at that.

Fashion rests on two important axioms:

1. Fashion is transitory.

2. You have to follow the fashion or leave the country.

These two axioms, put together, force a certain number of creatures of the feminine sex—just as the poor ones had become accustomed to the zippers of the autumn equinox—to rush to their couturier as soon as February comes, only to realize that whatever they had gaily ordered five months earlier is from now on *unwearable.* (I write these "poor creatures," I write "they" with profound pity, because I do the same thing myself.)

The ravishing suit of the autumn equinox that one had worn only twice before the onset of this too early, this rigourous and delicious winter—this suit that one had slyly thought would be just right in the spring, well, this suit, don't count on it. The spring equinox commands the pipe-line suit. Mine is not pipe-line. It is "out."

One must note that feminine nerves, supposed to be fragile, are, during the equinoxes, put to rugged trial. One wakes up in the morning in good humour, drinks a cup of tea, idly leafs through the newspaper—and suddenly in large type what does one see? "This year, Madame, you are sexless" or "Make way for the little-girl look" or "You are destined to wear flag-red all winter."

It is hard to take and it is an order. What to do?

All right. I shall stop using the sly "they." I will start using the first person singular. This is what "I" do.

A.) I revolt. I throw the newspaper on the floor. First of all, I don't like red. Then, I find the sexy things very amusing. And I am no longer a little girl. Oh, to Hell with them.

B.) I pick up the telephone. I call Sophie or Françoise or Paola. These are serious, knowing, devoted women who keep their heads under the most tragic circumstances. "Did you see?" I groan. "Yes," answers a shattered voice: "My beige evening dress is done for." There is a pause. "They are losing their minds." A new pause. "It seems that Yves's collection is ravishing in spite of everything." Resigned, I say, "All right, when do we go?"

C.) Gaily we go through the couturier's door. Women dressed in their outmoded, five-months-old clothes are chattering like a bunch of excited students. One says hello to a dozen whose names one doesn't even remember. Eyes are shining, the heat is unbearable, and we fan with our programs. Standing between two doors a school mistress, correctly dressed in black, looks over her little class with kind eyes. Suddenly she shouts: "Number fourteen, Tropical Night!" (I don't know why, but collections rarely start with number one.) Silence. The first mannequin enters.

D.) Two hours later I am exhausted. I have kissed Yves, or Guy, or Marc. I have congratulated him. Now, helped by an obliging person, I try to find my way through the absurd scribbles on my program. My devoted friend has already disappeared into a fitting room. "Here," say I, "the 15. I have put down a cross and an arrow toward the 32." The obliging person says, "The 15—that's the little red dress. The 32 is the green evening dress."

"That's it," I cry, "but I would like the 15 (Continued on page 168)

**CHANEL: CREAM-WHITE HONAN, PIPED-IN SLEEVES**

**One of the whites Paris loved: precisely narrow suit of natural wild silk—very pukka-sahib. Beautiful small shoulders, high-set sleeves, shirt cuffs, Chanel's new apron skirt. This, to be copied by Davidow; ready March 15, at Bonwit Teller; Neiman-Marcus; I. Magnin.**



WILLIAM KLEIN



# PARIS



WILLIAM KLEIN

**ST. LAURENT: HIGH-SEAMED SLIMNESS—BREATH OF ORGANDIE**

Soft and round at the top, high seams slithering the shape close to the body—this, left, is the big moment at St. Laurent. In shirt-sleeves here, and in the new-again zing of navy-blue and white. Lesur wool. Abraham organza, Lord & Taylor; I. Magnin; Holt Renfrew of Canada.

**ST. LAURENT: CARDIGAN SUIT— TANG OF PIQUÉ**

Navy-blue jersey cut like a small boy's first suit—impeccable but easy—with a grosgrain-tied white piqué pullover. Racine jersey. Bergdorf Goodman; I. Magnin. Both pages: Scemama jewellery. Kislav gloves.



# PARIS



**DIOR CHALK STRIPES; KILT PLEATS**

**Chalked navy-blue tweed, left, showing a white shantung blouse, Bohan's new melon-shaped shoulders—and some of the most spirited pleats in Paris. Of Dauré wool-and-nylon; at Bergdorf Goodman; I. Magnin. Roger Vivier shoes for Dior.**

**DIOR'S CARVED COLLAR, MELON SHOULDERS**

**This is Bohan's suit message (right): lapels turned on the tip of high-set shoulders, seamed and rounded like small, sound melons. Bright pink fleece (by Nattier) here, over a navy-blue wool dress. Hattie Carnegie; I. Magnin. All gloves: Kislav.**

WILLIAM KLEIN



**CARDIN BACKS—**
**OPENED ON A RUFFLE**

**Framed by a single starchy ruffle, an open-back dress (left) of dotted pink organza, gathered over a narrow underskirt. Of Petillault silk.**

**CARDIN BACKS—**
**BARED BY COWLS**

**White crêpe (right) looped to an ankle-length stalk of black, and baring—in the folds of a waist-long cowl—a quivery black silk rose. Of Bianchini silk.**



WILLIAM KLEIN

**BLAZE OF WHITE LACE, TAFFETA STOLE, AT BALMAIN**

Crusty white lace, chalk beads, rhinestones—a short naked shift with fringed hem. Punch line: a sec black taffeta stole. Gloves by Kislav. Coiffure: Alexandre.



**CARDIN'S CRISP WHITE RUFFLING**

White combing jacket with stand-up ruffle looping around a cut-open back. Worn with a long dress of navy-blue faille, striped ribbon belt. Jacket of silk Gazar by Abraham.

WILLIAM KLEIN



PARIS

**RICCI DOTS:**
**SMOCK, BIG HAT**

Short full smock, gathered to a mandarin collar; of tobacco-brown silk, dotted in black. Baku hat, covered in same dots. Under these, a black sheath.
Silk by Moreau. Costume, in America at I. Magnin. Gloves by Kislav.

**TICKING AT LAROCHE—**
**SHIRT OVER SHIFT**

With a grey flannel dress, a shirt precise as clockwork—ticking-striped silk twill in black and white. Silk by Ducharne. Costume in America: I. Magnin.

WILLIAM KLEIN

**MINK FOR PIQUÉ—
NEW SHIRT-LIVING
AT RICCI**

Leather-bound cape of mink, shouldered here over a cotton shirt with piqué front, cuffs, collar. Slubby tweed skirt. Cape of Saga mink. Costume, in America at I. Magnin. Coiffure by Alexandre.




**For the first time Vogue zeros in on the fabrics used by the Paris couture in this spring's collections...a first-ever close-up of the backbone of the current Paris collections. This spring it's a backbone with lots of backbone. Fabrics have a dry hand and tightly textured surface. These are fabrics that beg to be tailored, scorn dressmaker fussiness, point up the new era of precision tailoring. Elegance has extinguished any fashion impulse to exaggerations. Colour—though it's here to stay—is no longer a wild game. What's new: tonalities—one tone of a colour blending into another much the way nature orders them. In fact, one swatch of alpaca woollen, toning from beige to black, uses no dyed yarns at all. You'd get approximately the same effect from a quorum of live alpacas massed on an Andean mountainside. Watch for: blacker-than-ever black, given depth and news by petit-point surface; neat plaids and controlled checks; small black and white prints, more black than white; cotton for evening in dry crêpe, blistered cloqué, fringed organza stiff as a nun's veil. To a basically black and white plan Paris adds these bright notes: ultra violet, a violet with red, not depressing blue, in it; chrome yellow, cinnamon, sharp Bristol blue.** **(More fabrics from the Paris collections on the following page; details about them, page 54.)**







# SPRING HAT WITH ITS HEAD IN THE CLOUDS

Light-headed hennin, sculptured of palest-blue straw-cloth—so light a girl might as well have her head in the clouds. By Halston, of French fabric; made to order at Bergdorf Goodman. Also: I. Magnin.
*Continued, opposite: fabrics of this spring's Paris collections.*



THE TALK, THE CLOTHES, THE GLITTER
AT THE NEW YORK OPENINGS OF
TWO AMERICAN DESIGNERS

# BACKSTAGE

Seconds before the peak of applause and emotion, Norman Norell setting the bride's coif for his star mannequin, Claudia.

BERT STERN







# NOTES

from the mannequins' cabine at Norell;
what it's like in the
wings on opening night
at a great collection



Mannequin in smock, offstage

It's dark on Seventh Avenue when Norell has the first showing of his collection; almost alone among American designers, he draws a 9 P.M. rush of invited guests who sweep, in dinner clothes, past the lighted clock at the Met, through the murky street and into the huge office building where he has his grey and white salon. (Early arrivals this year crossed paths on the sidewalk with a solitary strolling figure absently singing "each little dream," but it would be hard to establish whether he sensed the glitter within.) Upstairs in the cabine, Norman Norell stood in shirt-sleeves at the exact centre of the action, furiously polishing a pair of brown ghillies while his four mannequins sat in a row of directors' chairs at the dressing table. Cool as a cluster of peridots, they worked on the final touches for the Norell make-up—rouge shadow completely surrounding the eyes, sooty fake eyelashes, pale skin tones. The conversation varied from "Does anybody have an eyebrow brush?" to "Have some nice warm champagne." Around the walls of the cabine, clothes—pristine and flawlessly made in the famous Norell manner—hung in precise, but not fanatic, order, with shoes lined up below them. Gloves, white, black, and beige, were clipped to a rack of metal rods beside the dressing table. As the buzz of arriving spectators rose in the showroom outside, Norell

*Far left, above:* Norell tying the cat's bow on his blazing lotus-print coat. In the foreground, a black and white "space print" that's news this season. *Left:* Knitted pullover look—grey sweater lashed with a kidskin belt; grey flannel skirt a tone paler; the blouse, deep yellow silk. Bonwit Teller; Rich's; Hudson's; I. Magnin. With this: ghillies. *Right:* The new waistcoat suit—white wool with a fern-green silk blouse, black-dotted. At Bonwit Teller; Nan Duskin; Neiman-Marcus; I. Magnin.



BERT STERN



**Ghillies for the waistcoat suits**



flashed a knowing eye over the whole setup, muttering in his quick, pleasantly slubbed voice, "Just like being executed. It's exactly like being executed." The directors' chairs vanished; the girls, on their feet and ready to jump the gun, speculated on how soon to start. "Put your ghillies on," said one of them. And the first group of this spring's Norells was put together: wool skirts, fisherman pullovers of twisty grey knitted stuff (these were sleeveless), belted with good leather, and worn over the cat's-bow blouses that are a Norell signature.

Norell tied the first bow, working in a quick let's-go-honey kiss. Then another bow. "First time we ever see the things together," he threw out with a note of mystery and pride. "Is everybody going to carry their gloves except me?" someone asked plaintively. Norell flipped the switches for the house lights: "That quiets 'em down." The hum outside persisted. but Claudia. an established Norell model said firmly, "I'm sorry. Ready or not here comes Momma." And the show was off to a pace indoor tennis may never match. As each girl came back to the cabine the dressers stripped off her jewellery, undid buttons, and peeled her down to silk knee-pants and brassière while she pulled off her gloves, stepped into new shoes. After the pullovers came a series of offhand waistcoat suits repeated over and over in the range of clean, pungent colours Norell loves. One of the most exciting: black skirt, gingery waistcoat, a blouse of sharp Bristol blue. "It's a bit jazzy," said Norell, "but I'd like to give it a try." (A ripple of applause sounded from the showroom.) "Everybody go slower," warned one of the (Continued, page 166)



*Left:* Red-coral wool suit, relaxed, impeccably tailored, beautifully made. Bergdorf Goodman; Wanamaker's, Phila.; L. S. Ayres; I. Magnin. *Right:* The late-day tunic dress, a Norell standby looking new this season in lipstick-coral with a maribou hat exactly the same colour. At Lord & Taylor; Julius Garfinckel; Dayton's; I. Magnin.



# NOTES at Norell



Norell peering out of the cabine



Galanos and his favourite model, Pat Jones





# BACKSTAGE

## at the Galanos show—a report on the 1963 spring collection of one of America's great designers



BERT STERN

"The thing about Jimmy," said a woman to her companion moments after the show had begun, "is that he has an absolute genius for the contemporary." Jimmy, of course, is the designer, James Galanos, a wiry, quick-smiling man who works in California, comes to New York twice a year to demonstrate that he has, as noted by the lady commenting on his newest designs, a special feeling for contemporary fashion. This spring, as in the past, he showed his collection in a ballroom of the Sheraton East Hotel. Separated from this room by a short corridor is a kind of subsidiary ballroom—large, high-ceilinged, and chilly—which serves as a cabine for the Galanos shows. In this rôle its ambience is tense but orderly, its décor functional: two long narrow work tables flank the French doors. On one, this afternoon, were neat little stacks of leather gloves—white, and seemingly endless mutations of beige. On the other, more gloves (including a pair of really bright Bristol-blue kidskin, which worked surprisingly—and successfully—with a long, matte Bristol-blue crêpe that had its own Paisleyed jacket), earrings, pearls, a grey rhinestone necklace in a black metal setting, and about a dozen small, carved ivory roses. (These were a Galanos jewel-signature this year: he clipped them to the outside of jacket lapels, to the inside of

*Opposite:* Crunchy black ribbon-lace over two-piece navy-blue chiffon—front pleats, flat back. Bergdorf Goodman; Neiman-Marcus; I. Magnin. *Right:* Narrow, ivory dress in a roughened silk-and-wool, half-tied through the waist; Garigue fabric. Bergdorf Goodman; Nan Duskin; I. Magnin.



jacket lapels, to the plunge of his deeply V'd back-décolletages, to the narrow horseshoe-curved neck-lines of some of his prettiest little-evening sheaths, and to the edge of his new long, skinny sleeves.) Lined up at the far end of the ballroom cabine: rows of shoes, mainly open-backed, T-strap sandals—another Galanos stamp this season; and racks of clothes—one hundred and twenty pieces. At the other end, before a strip of flatly-lighted mirrors, buttoned into woolly cardigans, sat the mannequins—just five; a number that goes smoothly into a hundred and twenty, but slowly. Eight or ten mannequins would make a livelier business of it, obviously. The hitch, according to Galanos. is that American models—at least those that he has seen—seem all to have rather large bones and razor-sharp hips. "I simply don't like angular bodies," he said, more in sorrow than in anger.

What he does like is the delicate European-mannequin figure of his apprenticeship days in Paris: boneless, hipless, "raffiné but sexy." Miraculously he has rediscovered his ideal in a pretty young brunette named Pat Jones. All of his clothes are made on her in California, and are jetted to New York to be shown—with no alterations—by Miss Jones and the handful of New York models who have met the stiff Galanos specifications for several seasons. All five, twenty minutes before show-time, were critically reviewing their maquillages. Galanos often asks for special make-up effects; this time he said, "I know these girls; I trust their taste in make-up." There was, however, a new coiffure designed by Michel Kazan: "A pyramid . . . neat . . . small . . . high . . . narrowing into sculptured curls," said Kazan, and rushed (Continued on page 167)

*Left:* Waistcoat suit in oatmeal wool-and-silk, with the new Galanos skirt—slim back, prance of front pleats. Lord & Taylor; Montaldo's; I. Magnin. *Opposite:* Chalk-striped grey wool suit; narrow jacket, with collar carved out on the arched shoulders. Bonwit Teller; Neiman-Marcus; I. Magnin.



BACK



Through a slit in a screen
Galanos catches the show

# STAGE
## at Galanos



Qui vive? Vivier, that's qui. An imaginative French designer and master craftsman who is considered one of the world's exciting cobblers. The shoe couture of Roger Vivier is avant, is often the point —or square, or curve— of a new shoe trend. One Vivier clairvoyance was in Vogue, September, 1958; when other toes were all rapiered, his, for Dior, were perversely, enchantingly, flattishly square—three years later, they were everywhere.

# Special from Paris—couturier shoes

On these pages, two alligator shoes and a boot edged in alligator, from a new collection of Vivier shoes, designed specially for Vogue. The look of all: small, flat, narrow, delicate, and beautifully made. At far left, a shoe of claret alligator with tapered square toe, brass buckle, black stacked heel. To its right, the Vivier pump (so-named for the V in its throat), of white alligator. On this page, a gabardine boot in off-brown, touched with black alligator; on this, a cut-way-in heel—follow-up of a Vivier avantism shown in Vogue, September, '62. All, to order from the Vivier-Dior Boutique in Paris.

BERT STERN

# The change in the make-up mores

What a face wears in its own time is every bit as telling
as the fashion topiary that marks an era. The shape of eyebrow, the colouring
of eyelid, the balance of power between mouth and eye—these,
and the going complexion tone, what's put on the face and what's left off—
manage to say as much about When, Who, What as any hemline,
shoulder-shape, hat or no-hat of memory. Always a fashion seismograph
(read its fascinating record of quirks and deeper undulations
in the ambered oldies rerun on TV's "Silents Please"), the face has also become,
as of fairly recently, something more: it is just possibly
the quickest reporter of fashion-change on the scene. With one swipe
of a cleansing tissue, with one well-equipped search in the make-up mirror,
an old make-up look departs and a new one arrives.
And what makes it *exactly* in fashion rather than approximately so
is not a lot of lucky experiment and fussing about, but, instead, some strict attention
to what goes into the look and precisely what the procedure ought to be.
For instance: the new make-up mores—growing now, coming on strong—
is toward a make-up far more raffiné. The eyes are soft: their new colour and pattern
are set by a greyed or brown eye liner drawn on in a round, rather than winged
or doe-ed pattern. This builds up at the centre and is thickened directly above
the point of the pupil-looking-straight-ahead. The eyebrow is no longer
widely or almost-widely extended; it's feathered for a slight centred arch.
The complexion leans on rouging, but if the skin seems pearly beneath its blush,
it's no accident: every make-up must begin with a tinted foundation
whether or not you blot off some of it immediately. The lipstick is bright,
light, but not white—its colour, a sophisticated intensity, is amplified
a little to develop on the mouth. The lines are finely drawn, with fine pencil,
fine brushes. Almost every great cosmetic house will be able to supply ingredients
for the raffiné look, just as almost every great fashion house will be able
to give you something pale blue to wear this spring. Which brings us to this thought:
the most thoroughgoing change in the make-up mores is the way in
which women think of their make-up now. What make-up is, very simply,
is a fashion you put on your face. It's chosen for its message,
timing, and excitement—exactly as you'd choose any other fashion in fashion.

## Make-up to look less made-up

Made-up she is. What she isn't is glaringly made-up. And that's the new raffiné look. The keys here are: grey eye liner applied with a little brush. Grey eye shadow applied with a little reserve. A newly pinked mouth. Under everything, a smooth, deep application of tinted foundation, dabbed off with cleansing tissue; rouge blushed on. All the ingredients used here are from the Charles of the Ritz "collection" called Cultured Pearl. A Cultured Gray liner and shadow; Cultured Pink lipstick. The actual pearls here, pounds of fake seed pearls by Trifari. Coiffure by Mr. Thornton, also of Charles of the Ritz.



BERT STERN





# Narrow new slant on the muumuu

A new—and devastating—kind of muumuu: swivelled closer to the figure—loaded with allure. *Left:* Brilliantly splashed at-home dress—flat front, muumuu back. By Tiffeau & Busch; Couleur silk matelassé; about $200. Eisenberg earrings. Both: Bergdorf Goodman. Dress, also: Dayton's; Neiman-Marcus; Joseph Magnin. The shoes by Roger Vivier for Christian Dior. Lipstick: Imperial Formula's Pink Camellia. *Right:* Shirt-sleeved muumuu to wear all day; funnelled from soft shoulders to narrow hem. By Scaasi, of bright navy-blue Anglo wool crêpe. De Pinna; Martha Weathered; Sakowitz; I. Magnin. Van Raalte gloves. Coiffures by Kenneth Battelle.

BERT STERN

# What VLADIMIR NABOKOV thinks of his work, his life

## An interview by PETER DUVAL SMITH

EDITOR'S NOTE: This revealing interview with Vladimir Nabokov by Peter Duval Smith was heard recently on the British BBC and later published in *The Listener*.

SMITH: Would you ever go back to Russia?

NABOKOV: I will never go back, for the simple reason that all the Russia I need, after all, is always with me: literature, language, and my own Russian childhood. I will never return. I will never surrender. And anyway, the grotesque shadow of a police state will not be dispelled in my lifetime. I don't think they know my works there—oh, perhaps a number of readers exist there in my special secret service, but let us not forget that Russia has grown tremendously provincial during these forty years, apart from the fact that people there are told what to read, what to think. In America I'm happier than in any other country. It is in America that I found my best readers, minds that are closest to mine. I feel intellectually at home in America. It is a second home in the true sense of the word.

SMITH: You're a professional lepidopterist?

NABOKOV: Yes, I'm interested in the classification, variation, evolution, structure, distribution, habits, of Lepidoptera: this sounds very grand, but actually I'm an expert on only a very small group of butterflies. I have contributed several works on butterflies to the various scientific journals—but I want to repeat that my interest in butterflies is exclusively scientific.

SMITH: Is there any connection with your writing?

NABOKOV: There is in a general way, because I think that in a work of art there is a kind of merging between the two things, between the precision of poetry and the excitement of pure science.

SMITH: In your new novel *Pale Fire*, one of the characters says that reality is neither the subject nor the object of real art which creates its own reality. What is that reality?

NABOKOV: Reality is a very subjective affair. I can only define it as a kind of gradual accumulation of information; and as specialization. If we take a lily, for instance, or any other kind of natural object, a lily is more real to a naturalist than it is to an ordinary person. But it is still more real to a botanist. And any further stage of reality is reached with that botanist who is a specialist in lilies. You can get nearer and nearer, so to speak, to reality; but you never get near enough because reality is an infinite succession of levels, levels of perception, of false bottoms, and hence unquenchable, unattainable. You can know more and more about one thing but you can never know everything about one thing; it's hopeless. So that we live surrounded by more or less ghostly objects—that machine, there, for instance. It's a complete ghost to me—I don't understand a thing about it and, well, it's a mystery to me, as much of a mystery as it would be to Lord Byron.

SMITH: You say that reality is an intensely subjective matter, but in your books it seems to me that you seem to take an almost perverse delight in literary deception.

NABOKOV: The fake move in a chess problem, the illusion of a solution or the conjuror's magic: I used to be a little conjuror when I was a boy. I loved doing simple tricks—turning water into wine, that kind of thing; but I think I'm in good com- Continued

### VLADIMIR NABOKOV

A novelist who wheedles words into the brilliance of the butterflies he collects, a big man with a voice tuned for Chekhovian drama, a writer with a magician's trickeries, a humourist who plagues his books with puns, Vladimir Nabokov has written twenty-three books, the most famous of them *Lolita*. Thirteen of those books he wrote in his native Russian; one of those, *The Gift*, will be published here by Putnam next month. Done in 1937, this novel is about those who were, as Nabokov was, Russian expatriates in Berlin. Perhaps the only major Nabokov character not in some unpinnable sense an emigré is the invincible twelve-year-old, *Lolita*.



HORST TAPPÉ



# NABOKOV

Continued

pany because all art is really deception and so is nature; all is deception in that good cheat, from the insect that mimics a leaf to the popular enticements of procreation.

Do you know how poetry started? I always think that it started when a cave boy came running back to the cave, through the tall grass, shouting as he ran, "Wolf, wolf," and there was no wolf. His baboon-like parents, great sticklers for the truth, gave him a hiding, no doubt, but poetry had been born —the tall story had been born in the tall grass.

SMITH: You talk about games of deception, like chess and conjuring. Are you in fact, fond of them yourself?

NABOKOV: I am fond of chess but deception in chess, as in art, is only part of the game; it's part of the combination, part of the delightful possibilities, illusions, vistas of thought, which can be false vistas, perhaps, but I think a good combination should always contain a certain element of deception.

SMITH: You spoke about conjuring in Russia, as a child, and one remembers that some of the most intense passages in a number of your books are concerned with the memories of your lost childhood. What is the importance of memory to you?

NABOKOV: Memory is, really, in itself, a tool, one of the many tools that an artist uses; and some recollections, perhaps intellectual rather than emotional, *are* very brittle and sometimes apt to lose the flavour of reality when they are immersed by the novelist in his book, when they are given away to characters.

SMITH: Do you mean that you lose the sense of a memory once you have written it down?

NABOKOV: Sometimes, but that only refers to a certain type of intellectual memory. But, for instance—oh, I don't know, the freshness of the flowers being arranged by the under-gardener in the cool drawing room of our country house, as I was running downstairs with my butterfly net on a summer day half a century ago: that kind of thing is absolutely permanent, immortal, it can never change, no matter how many times I farm it out to my characters, it is always there with me; there's the red sand, the white garden bench, the black fir trees, everything, a permanent possession.

I think it is really all a matter of love: the more you love a memory, the stronger and stranger it is. I think it's natural that I have a more passionate affection for my old memories, the memories of my childhood, than I have for later ones, so that Cambridge in England or Cambridge in New England are less vivid in my mind and in myself than some kind of nook in the park on our country estate in Russia.

SMITH: Do you think that such an intense power of memory as yours has inhibited your desire to invent in your books?

NABOKOV: No. I don't think so.

SMITH: The same sort of incident turns up again and again, sometimes in slightly different forms.

NABOKOV: That depends on my characters.

SMITH: Do you still feel Russian, in spite of so many years in America?

NABOKOV: I do feel Russian and I think that my Russian works, the various novels and poems and short stories that I have written during these years are a kind of tribute to Russia. And I might define them as the waves and ripples of the shock caused by the disappearance of the Russia of my childhood, and recently I have paid tribute to her in an English work on Pushkin.

SMITH: Why are you so passionately concerned with Pushkin?

NABOKOV: It started with a translation, a literal translation. I thought it was very difficult and the more difficult it was, the more exciting it seemed. So it's not so much caring about Pushkin—I love him dearly, of course, he is the greatest Russian poet, there is no doubt about that—but it was again the combination of the excitement of finding the right way of doing things and a certain approach to reality, to the reality of Pushkin, through my own translations.

As a matter of fact I am very much concerned with things Russian and I have just finished revising a good translation of my novel, *The Gift*, which I wrote about thirty years ago. It is the longest, I think the best, and the most nostalgic of my Russian novels. It portrays the adventures, literary and romantic, of a young Russian expatriate in Berlin, in the 'twenties; but he's not myself. I am very careful to keep my characters beyond the limits of my own identity. Only the background of the novel can be said to contain some biographical touches. And there is another thing about it that pleases me: probably my favourite Russian poem is the one that I happened to give to my main character in that novel.

SMITH: Written by yourself?

NABOKOV: Which I wrote myself, of course; and now I'm wondering whether I would be able to recite it in Russian. Let me explain it: there are two persons involved, a boy and a girl, standing on a bridge above the reflected sunset, and there are swallows skimming by, and the boy turns to the girl and says to her, "Tell me, will you always remember *that* swallow?—not any kind of swallow, not those swallows, there, but that particular swallow that skimmed by?" And she says, "Of course I will," and they both burst into tears.

SMITH: What language do you think in?

NABOKOV: I don't think I think in any language. I think in images. I don't believe that people think in languages. They don't move their lips when they think. It is only a certain type of illiterate person who reads a newspaper in a tram who moves his lips as he reads or as he thinks. No, I think in images, and now and then a Russian phrase or an English phrase will crop up with the foam of the brainwave, but that's about all.

SMITH: You started writing in Russian and then you switched to English, didn't you?

NABOKOV: Yes, that was a very difficult kind of switch. My private tragedy, which can not, indeed should not, be anybody's concern, is that I had to abandon my natural language, my natural idiom, my rich, infinitely rich and docile Russian tongue, for a second-rate brand of English.

SMITH: You have written a shelf of books in English as well as your books in Russian. And of them only *Lolita* is well-known. Does it annoy you to be the *Lolita* man?

NABOKOV: No, I wouldn't say that, because *Lolita* is a special favourite of mine. It was my most difficult book—the book that treated of the theme which was so distant, so remote, from my own emotional life that it gave me a special pleasure to use my combinational talent to make it real.

SMITH: Were you surprised at the wild success when it came?

NABOKOV: I was surprised that the book was published at all.

SMITH: Did you, in fact, have any doubts about whether *Lolita* ought to be printed, considering its subject matter?

NABOKOV: No; after all, when you write a book you generally envisage its publication, in some far future. But I was pleased that the book was published.

SMITH: What was the genesis of *Lolita?*

NABOKOV: She was born a long time ago, it must have been in 1939, in Paris; the first little throb of *Lolita* went through

me in Paris 'thirty-nine, or perhaps early in 'forty, at a time when I was laid up with a first attack of intercostal neuralgia which is a very painful complaint. As far as I can recall the first shiver of inspiration was somehow prompted in a rather mysterious way by a newspaper story, I think it was in *Paris Soir*, about an ape in the Paris Zoo, who after months of coaxing by scientists produced finally the first drawing ever charcoaled by an animal, and this sketch, reproduced in the paper, showed the bars of the poor creature's cage.

SMITH: Did Humbert Humbert, the middle-aged seducer, have an original?

NABOKOV: No. He's a man with a mind and a man with an obsession, and I think many of my characters have sudden obsessions, different kinds of obsessions; but he never existed. He did exist after I had written the book. While I was writing the book, here and there in a newspaper I would read all sorts of accounts about elderly gentlemen who seduced little girls: a kind of interesting coincidence but that's about all.

SMITH: Did Lolita herself have an original?

NABOKOV: No, Lolita didn't have an original. She is perhaps a great-grand-niece, born in my own mind. She never existed. As a matter of fact, I don't know little girls very well. When I think about this subject, I don't think I know a single little girl. I've met them socially now and then, but Lolita is a figment of my imagination.

SMITH: Why did you write *Lolita?*

NABOKOV: It was an interesting thing to do. Why did I write any of my books, after all? For the sake of the pleasure, for the sake of the difficulty. I have no social purpose, no moral message; I've no general ideas to exploit but I like composing riddles and I like finding elegant solutions to those riddles that I have composed myself.

SMITH: How do you write? What are your methods?

NABOKOV: I find now that index cards are really the best kind of paper that I can use for the purpose. I don't write consecutively from the beginning to the next chapter and so on to the end. I just fill in the gaps of the picture, of this jigsaw puzzle which is quite clear in my mind, picking out a piece here and a piece there and filling out part of the sky and part of the landscape and part of the—I don't know, the carousing hunters.

SMITH: Another aspect of your not entirely usual consciousness is the extraordinary importance you attach to colour.

NABOKOV: Colour. I think I was born a painter, really! and up to my fourteenth year, perhaps, I used to spend most of my time drawing and painting and I was supposed to become a painter in due time. But I don't think I had any real talent there. However, the sense of colour, the love of colour, I've had all my life: and also I have this rather strange and freakish gift of seeing letters in colour. Yes, yes: that's called colour hearing. Perhaps one in a thousand has that. But I'm told by psychologists that most children have it, that later they lose that aptitude when they are told by their parents that it's all nonsense, that an A isn't black, a B isn't brown—that you should not say that. It's stupid, you know, that kind of thing.

SMITH: What colours are your own initials, VN?

NABOKOV: V is a kind of pale, transparent pink: I think it's called technically, quartz pink: this is one of the closest colours that I can connect with the V. And the N, on the other hand, is a greyish-yellowish oatmeal colour.

But a funny thing happens: my wife has this gift of seeing letters in colour, too, but her colours are completely different. There are, perhaps, two or three letters where we coincide, but otherwise the colours are quite different. It turned out, we discovered one day, that my son, who was a little boy at the time—I think he was ten or eleven—sees letters in colours, too. Quite naturally he said, "Oh, this isn't that colour, this is this colour," and so on. Then we asked him to list his colours and we discovered that in one case, one letter which he sees as purple, or perhaps mauve, is pink to me and blue to my wife. This is the letter M. So the combination of pink and blue makes lilac in his case. Which is as if his genes were painting in aquarelle.

SMITH: Whom do you write for? What audience?

NABOKOV: I don't think that an artist should bother about his audience. His best audience is the person he sees in his shaving mirror every morning. I think that the audience that an artist imagines, when he imagines that kind of a thing, is a room filled with people wearing his own mask.

SMITH: In your books there is an almost extravagant concern with masks and disguises: almost as if you were trying to hide yourself behind something, as if you'd lost yourself.

NABOKOV: Oh, no. I think I'm always there; there's no difficulty about that. Of course there is this certain type of critic who, when reviewing a work of fiction, keeps dotting all the "i's" with the author's head. Recently one anonymous clown, writing on *Pale Fire* in a New York book review, mistook all the declarations of my invented commentator in the book for my own. It is also true that some of my more responsible characters are given some of my own ideas. There is John Shade in *Pale Fire*, the poet. He does borrow some of my own opinions.

There is one passage in his poem, which is part of the book, where he says something I think I can endorse. He says—let me quote it, if I can remember; yes, I think I can do it: "I loathe such things as jazz, the white-hosed moron torturing a black bull, rayed with red, abstractist bric-à-brac, primitivist folk masks, progressive schools, music in super-markets, swimming pools, brutes, bores, class-conscious Philistines, Freud, Marx, fake-thinkers, puffed-up poets, frauds, and sharks." That's how it goes.

SMITH: It is obvious that neither John Shade nor his creator are very clubbable men.

NABOKOV: I don't belong to any club or group. I don't fish, cook, dance, endorse books, sign books, co-sign declarations, eat oysters, get drunk, go to church, go to analysts, or take part in demonstrations.

SMITH: It sometimes seems to me that in your novels there is a strain of perversity amounting to cruelty. In *Laughter in the Dark*, for instance, the tribulations of the hero, Albinus, are really dreadful after he has gone blind, and his mistress and her lover tease him.

NABOKOV: Well, what difference do you see between perversity and cruelty? I mean, could you define perversity, perhaps?

SMITH: Cruelty is perverse.

NABOKOV: Oh, cruelty *is* perverse. Always perverse. Is a butcher always perverse? A butcher is cruel by definition. I don't know. But I think that in that novel to which you refer, a novel that I wrote when I was a boy of twenty-six, say, I tried to express a world in terms as candid, as near to my vision of the world, as I could.

If I was cruel, I suppose it was because I saw the world as cruel in those days. I don't think that there is a specially perverse or cruel streak in my writing. In life I'm a mild old gentleman: I'm very kind. There's nothing cruel or brutal in me whatsoever.





# DUCAL LIFE



## AT CHATSWORTH, THE DUKE AND DUCHESS OF DEVONSHIRE LIVE WITH DAUGHTERS, DOGS, GUNS, AND A MAGNIFICENT COLLECTION OF ART.



CECIL BEATON

*Afternoon tea at a round table in a small Chatsworth sitting room that has intimacy, comfort, and a family ease.* Left to right: *Patrick Leigh-Fermor, Mrs. Joan Rayner, the Duchess of Devonshire, Hugh Cecil, Lady David Cecil, and Lord David Cecil, a cousin of the Duke's.*

# THE DEVONSHIRES

## BY ROBIN DOUGLAS-HOME

A hundred years ago, a duke holding office in the British Government was almost as normal as a dwarf appearing in a circus. In those days dukes inherited a power and a wealth that was in some cases as potent as that of the Monarchy itself. Nowadays a duke in the government is a *rara avis*. Today there is one—Andrew Robert Buxton Cavendish, 11th Duke of Devonshire, 11th Marquess of Hartington, 14th Earl of Devonshire, 7th Earl of Burlington, and Baron Cavendish.

The cynics would say that he owes his appointment entirely to his name and to the achievement of claiming both Harold Macmillan and Lord Salisbury as uncles. His supporters would say that the Devonshires have been in and out of British politics for four hundred years, and that the present title-holder's agile brain and ease of manner amply befit him for the office of Minister of State, Commonwealth Relations Office. Certainly if his brain is half as quick as his conversation, he would be easily the nimblest-witted member of the Government. For he talks in machine-gun bursts of sentences that trip over one another in helter-skelter fashion. But his Cabinet colleagues say that he talks a good deal slower in his political capacity.

Tall, thin, dark-haired, well-dressed, with a balding crown and restless eyes deep-sunken and rather close together, he leads probably the most active social life of any duke. Most of his time is spent in London, where he has a house in Mayfair. The rest of the year is divided between his shooting lodge in Yorkshire, his mansion in Ireland, and his palace in Derbyshire called Chatsworth. Chatsworth is one of the largest, grandest, most beautiful and most impressive family seats in Britain. In the Duke's frequent absences now that he holds political office, the task of the day-to-day running of Chatsworth falls mainly on the Duchess. In 1941 he married the Honourable Deborah



*The Duke of Devonshire with Mrs. Hammersley, shown sitting for her portrait by the noted artist, Duncan Grant. On the right wall, Reynolds' portrait of Georgiana, Duchess of Devonshire; on the left, Cooper's portrait of the celebrated and unfortunate Lady Caroline Lamb.*

Vivian Freeman Mitford, youngest daughter of Lord Redesdale and sister of Nancy Mitford, the novelist. They now have an eighteen-year-old heir, Peregrine, Marquess of Hartington, and two daughters, Lady Emma, nineteen, and Lady Sophia, five.

"Debo" Devonshire, as the Duchess is called, has a fair skin, striking blue eyes, and a seriousness of expression, almost a sadness, that belies the humour and enjoyment of life behind it. She does not like the claustrophobia of London, preferring the freedom of the country. There she reads, organizes, goes for long walks with her dogs and, during the winter months, shoots with an accuracy and keenness unusual for a woman. The Duke does not shoot—his country interests are confined to the business administration of his estates and the growing of exotic flowers in his greenhouses. (His daughter Emma has inherited this botanical interest.)

Many's the duke and earl recently who has had to throw open the doors of his home to the public at half-a-crown a head. This has become the only way by which they can afford to live in the place themselves, in the face of the crippling death-duties of the British tax system. But admitting the public is nothing new at Chatsworth. A printed notice displayed in the house states that "parties of more than eight people may be shown round on any day except Sunday." The date underneath—June, 1841.

In those days, of course, visitors were admitted free. Last year 290,000 people paid half-a-crown each to see round Chatsworth, bringing in a revenue of some £36,000. This revenue, combined with certain tax allowances, makes no small difference to the Chatsworth budget. When the Duke inherited the title from his father in 1950 at the age of thirty, he was handed a bill from the Government of £6 million. The bulk of this sum was paid by selling eight of the most valuable Devonshire art treasures. But something over £1 million is still due.

Chatsworth was built in two parts. First, there is the rectangular, and main part, built on the site of the original Elizabethan house at the end of the seventeenth century. This is strikingly well-proportioned, pillared and pedimented in Grecian style, in attractive light-brown stone from the Derbyshire quarries. The large windows are trimmed in gold leaf, a trick which the sixth Duke learnt in Russia when he represented Queen Victoria at the Coronation of Czar Nicholas I; the gold catches the sun and cleverly helps produce an effect of airy lightness in a very solid structure. The Northern section of the house was tacked on to the rectangle in the early nineteenth century, and, as one might expect, is (Continued on page 163)



*The exquisite Duchess of Devonshire, a country lover who likes to walk with her dogs by the Canal Pond: in the distance, the seventeenth-century façade of Chatsworth, a balance of stone, water, trees.*

# THE DEVONSHIRES

*continued*



*Canova figures in the famous Sculpture Gallery, one of the three or four great art collections at Chatsworth, that noble palace.*



*Corridor, and a corner of the room, known as the yellow silk sitting room, with its many famous paintings, some of them of Devonshire ancestors.*



Left, *the Duchess, with her five-year-old, Lady Sophia Cavendish, on the grounds of Hardwick Hall, the Devonshire shooting lodge in Yorkshire.*

Right, *Lady Sophia in the great hall of Hardwick; paintings, family portraits.*



CECIL BEATON



# VOGUE'S OWN MENU

## A BLACK-TIE DINNER FOR TEN

*First in a series that will appear in every issue of Vogue suggesting menus for a variety of food situations and card-filing a variety of unpublished recipes for sophisticated cooks. Part of the point is fresh quirks. A dividend: asides on how to avoid traps, on how to make good food great.*

VOGUE'S OWN MENU

### MENU

LITTLE CREAM PUFFS*

TINY TOMATOES AND ICED FENNEL STICKS

DRINKS

LOBSTER BORDELAISE*

BUTTERED RICE

WHITE BORDEAUX WINE

ROAST LOIN OF YOUNG VEAL*
(with tarragon sauce)

BRAISED CHESTNUTS

LITTLE WHITE ONIONS GLAZED • PURÉED CARROTS

RED BORDEAUX WINE MELBA TOAST

RASPBERRIES FRANGIPANE*

BLANC DE BLANC CHAMPAGNE

VOGUE'S OWN RECIPE

### LOBSTER BORDELAISE

FOR TEN PEOPLE

5 2-pound lobsters cut in chunks with the claws cracked
1½ sticks butter
2 tablespoons olive oil
1 medium onion, chopped
2 medium carrots, 2 shallots, chopped
1 bay leaf, ⅛ teaspoon thyme
¼ teaspoon dry tarragon
⅓ cup Cognac
½ bottle white Bordeaux wine
1 small can tomato paste
1½ cups fish stock
½ cup parsley, chopped
Salt, pepper, cayenne

In a large frying pan melt ½ stick of butter and olive oil. When hot, add chopped onion, carrots, shallots, ½ teaspoon salt, ¼ teaspoon pepper, bay leaf, thyme, tarragon. Simmer on a low flame, stirring occasionally, about 25 minutes. Add ½ stick more butter to the vegetables and add the lobster. Sauté until shell turns red. Pour Cognac over it and light it. Add wine and simmer a few minutes. Add tomato paste and stock. Stir well, cover, and simmer for 10 to 15 minutes. Remove lobster. Correct sauce seasoning, adding cayenne. Bring to a boil. Remove from fire, add remaining butter, and pour over lobster. Sprinkle with parsley.

VOGUE'S OWN RECIPE

### ROAST LOIN OF YOUNG VEAL

FOR TEN PEOPLE

6 pounds boneless leg of veal, rolled and boned
4 veal kidneys rolled inside the roast
¼ pound butter
½ teaspoon sage, ½ teaspoon mace
⅛ teaspoon thyme
2 teaspoons salt, ½ teaspoon pepper
3 stalks celery
2 carrots, sliced
1 onion, sliced
2 shallots, chopped
½ cup white wine
1½ cups beef bouillon
½ cup cream
2 teaspoons tarragon

Preheat the oven to 350°. Wipe the meat carefully, then spread with a mixture of ⅔ stick of the butter mixed with salt, pepper, sage, mace, and thyme. Spread remaining butter in the pan, place roast in it. Place cleaned and prepared vegetables around the meat, pour over the wine and roast for about 3 hours, basting frequently, or until juices run clear when pricked deep with a fork. Remove meat and keep warm. Pour bouillon into the roasting pan. Deglaze and loosen all little brown particles. Simmer 5 minutes. Strain into a saucepan. Spoon off most of the fat. Add the cream and tarragon and simmer a few minutes. Slice the meat and arrange braised chestnuts and glazed onions around it. Top with parsley. Pass sauce.

VOGUE'S OWN RECIPE

### CREAM PUFFS WITH FILLING

FOR TEN PEOPLE

1 cup water
¼ pound butter, cut in pieces
⅛ teaspoon salt
1 cup flour, sifted
4 eggs

Heat the oven to 375°. Bring the water, salt, and butter to a boil. When the butter is melted, pour in the flour all at once. Stir vigorously with a wooden spoon over a lowered fire until the mixture makes a ball in the pan. Continue cooking and stirring for about 4 minutes. Off the fire, beat in the eggs one at a time until smooth. With 2 teaspoons, drop batter onto ungreased cookie sheet in amounts of about the size of a hazelnut. Leave at least 2-inch space between mounds. Bake until golden and no moisture shows, or puffs will collapse. Time: about 20 minutes. It is a good idea to test one by opening it. This makes about 36 small puffs. When cool, keep in a tin box or in foil.

Suggested fillings: Devilled ham mixed with soft butter, minced truffles, and a little mayonnaise. Or smoked salmon, 8 slices pureed, fold in ½ cup whipped cream, cayenne, and a tablespoon [illegible].

VOGUE'S OWN RECIPE

### RASPBERRIES FRANGIPANE

[illegible]
½ cup sugar
Pinch of salt
⅓ cup flour
⅓ stick butter
1 package macaroons, crumbled

(Continued from page 159)

considerably less attractive. This houses a water tower and a theatre which holds one hundred and fifty people.

The private part of the house is on the first floor. This has been redecorated by the Duchess since 1959 when the family moved back into the house after it had been used for twenty years as a school. She has skilfully combined grandeur with intimacy and warmth. Every room is full of colour—in the silks on the walls, the gold on the ceilings, the rich carpets and curtains, and in the many large paintings of Devonshire ancestors and dogs by artists like Reynolds and Landseer.

"Do not despise the portraits of my favourite dogs," wrote the sixth Duke, known as the Bachelor Duke, to his sister in 1844. "They have been few but in general long-lived. Betty Martin, a most beautiful terrier, given to me by dear old Lord Essex, is accompanied by Idol, a prodigious mongrel, who was demolished by a fierce mad dog who rushed into the garden and ate her up while peaceably seated by a monkey, her particular friend. . . ."

This letter of the Bachelor Duke's starts off: "My plan is to suppose that you are just arrived, and I show you every corner of Chatsworth." So long is the letter that it has been privately printed as a sizeable book.

The main hall, unaltered since the days of the first Duke (1690), is entirely filled with murals of scenes in the life of Julius Caesar by Laguerre. On the ground-floor the private chapel, with murals by Verrio and carvings by Gibbons, was finished in 1694 and has not been altered since. In one of the long corridors sits a caïque, a present from a Turkish Sultan, in which the Bachelor Duke "reposed on the Bosphorus, and never shall it have the indignity of floating on inferior waters."

There is the Oak Room of which he wrote: "One day, walking with a friend in Berners Street, we were tempted into the auction room and found carved oak being knocked down. I bought to the right and left. So inconsiderate a purchase was never made—however, look at the result. Is it not charming? To this room I remember banishing the learned Parr, when he insisted on having a room to smoke in—a desire then (1813) considered most atrocious and derogatory." When his father was warned by "the old and crabbed auditor Mr. Heaton" that the son and heir was "disposed to spend a great deal of money," the father replied: "So much the better, Mr. Heaton: he will have a great deal to spend." This was the same father who, when told that Chatsworth was on fire, "turned round to sleep on his other side, observing that they had better try to put it out."

On display is Henry VIII's rosary, designed by Holbein, which cost £200, the same sum which the Bachelor Duke paid for all the oak in the Oak Room. "Was this much or little?" he asked ingenuously, proving Mr. Heaton's contention that he had no idea of the value of money. Next is the Billiard Room where "Charles James Fox, Sheridan, and Hare conversed. Hare I remember well, tall, the thinnest man I ever saw, his face like a surprised cockatoo, and as white."

Finally on the ground floor is the Orangery, a large conservatory now filled with statues but once housing four orange trees from Empress Josephine's collection at Malmaison that "perfumed the whole of Chatsworth with their blossoms."

Above the private apartments, on the second floor there are the State Rooms. Most impressive is the Library, created by the Bachelor Duke in 1815, and containing more than 5,700 volumes: "rich in early editions, in large paper copies of the classics, in books of science and voyages, and travels." The Duke gave pages of detailed suggestions for setting up a library, starting with "Place all your books on the floor, leaving the tallest on your left hand. . . ."

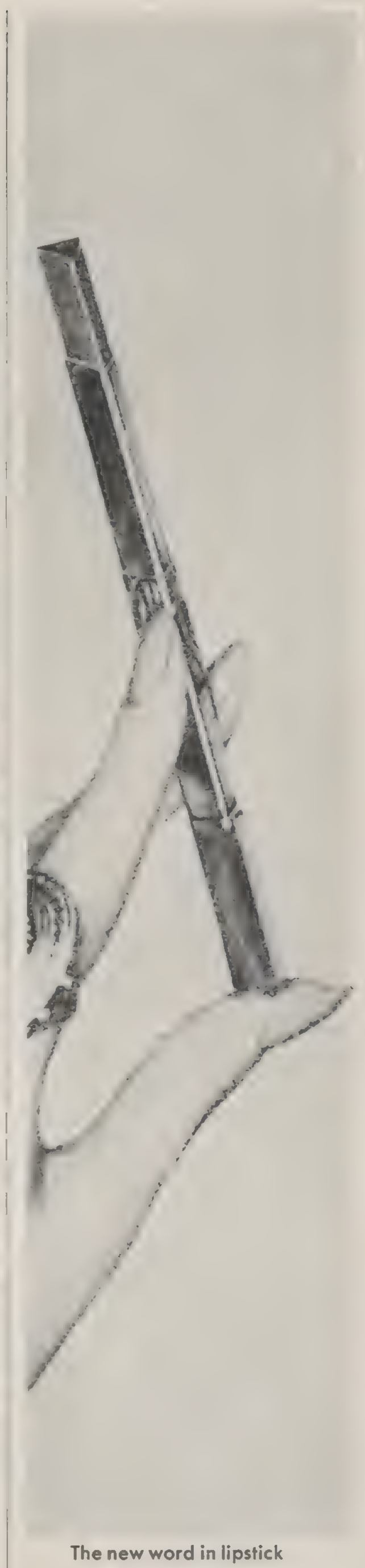
The Dining Room is huge but the Bachelor Duke complained that it had "rather too compact a look; like dining in a great trunk, and you expect the lid to open." The first dinner there was given for Queen Victoria when she was thirteen, "her first experience of dinner with grown-up people (1832)." In 1843 she dined there again. "I declare that die, as I certainly would for Queen Victoria, so would I also rather do, than become her Chamberlain." wrote the Bachelor Duke afterwards.

Other memorable features are: the fourposter bed in which George II died and which was given to the then Duke as his rightful inheritance as Lord Chamberlain; a silver chandelier presented by William of Orange to the first Duke for helping him achieve the English throne; one of the bedrooms, the walls and ceiling of which are completely covered with one mural of the "Rape of the Sabines," painted by Sir James Thornhill. The Sculpture Gallery is full of statues by Canova (there used to be two eagles here with snakes in their beaks; as the snake is the Devonshire family crest, the Bachelor Duke wrote that they gave him "such offence, as an indignity to my crest, that I was compelled to remove the much-respected reptiles"). Finally, there is the Red Velvet Room in which "Queen Victoria and Prince Albert used to have breakfast."

There is much furniture by William Kent in the rooms. For Kent was a protégé of that amiable crank Lord Burlington, who tried to remodel the stately homes of the eighteenth century along Palladian lines and whose daughter married a Devonshire, bringing with her the title and much money.

Chatsworth's rôle as a showpiece is partly due to an oddly

(Continued on page 164)



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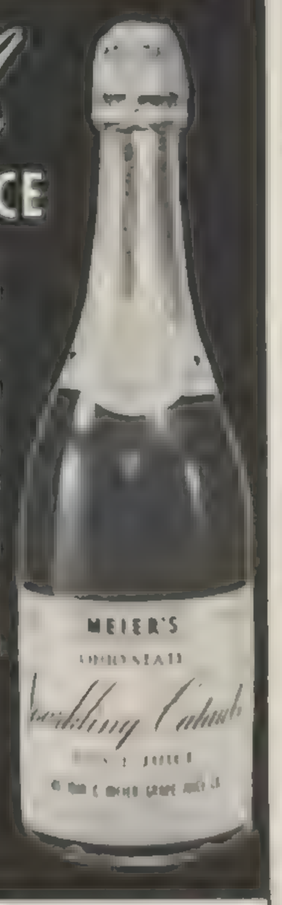
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## THE DEVONSHIRES

(Continued from page 163)

unaristocratic incident. After the first Duke "tweaked the nose" of a political opponent called Colonel Colepepper, he was ordered to pay a fine of £30,000. Having no intention of paying, he bolted to Chatsworth to avoid being served with the writ. There he occupied himself by pulling down the old Elizabethan house and building a new one.

One of his talents seems to have been as a pioneer in the techniques of sanitation: he installed ten lavatories whose brasswork alone cost half as much as pulling down a whole side of the old house. He also put in a bath which was probably the first in the world to have hot and cold running water.

I expected that the grounds would be an anticlimax after the house. I was wrong. Outside, Chatsworth is just as impressive, if not more so. The site on which the house is built looks natural enough. But, in fact, to achieve the effect that the fourth Duke described as "the whole forming a support and a platform that connect and harmonise the buildings to the utmost advantage," a whole village had to be transplanted, a major public highway and a wide river had to be diverted, and a large hill had to be removed. The surrounding park land looks natural enough too. The setting, however, is entirely man-made, the work of the architect Wyatville and the famous landscape gardener, Capability Brown.

The house sits on a plateau in the shelter of a thickly wooded ridge. On top of this stands Bess of Hardwick's Hunting Tower. In 1549 Bess married Sir William Cavendish. Treasurer of the King's Chamber; it is to her that the Devonshire family really owes possession of Chatsworth, for she persuaded Cavendish to sell all his land in Norfolk and buy the Chatsworth property. In 1618 their son was created 1st Earl of Devonshire. The Hunting Tower was built to allow Bess to watch the hounds when she grew too old to hunt.

Robin Hood, it is said, used to blow his horn from a large stone on top of the ridge, as a signal to his "true love at Chatsworth." And it is no legend but fact that Mary Queen of Scots was kept prisoner there for some months: the stone enclosure, surrounded by a moat and euphemistically called Mary's Bower, can be seen today.

The beauty of the gardens is mostly due to the eye of Joseph Paxton, later knighted for his design for the Crystal Palace Exhibition in 1851. The Bachelor Duke met Paxton in 1823 when Paxton was twenty, and, according to the head gardener, still "young and untried." But the Duke, with a shrewd eye for talent, engaged Paxton as Head Gardener at Chatsworth. Paxton describes how he arrived at 4:30 in the morning, found no one about, climbed over the wall, inspected the grounds, "went to breakfast with poor dear Mrs. Gregory and her niece: the latter fell in love with me, and I with her, and thus completed my first morning's work at Chatsworth before 9 o'clock."

But there are some impressive sights that were there before Paxton. There is the Cascade built in 1694, a temple and a flight of steps down which flows water from a man-made lake on top of the ridge. There is the Copper Willow Tree, an idea of the fourth Duke's: guests were invited to inspect the tree and, when they were underneath its false branches, jets of water would shoot out and soak them. (The Copper Tree still stands and the water still shoots, but it is only a model of the original.) There is Dr. Johnson's Walk, a fine line of lime trees named after a visit by the famous writer whom the beautiful Georgiana, the fifth Duchess, described thus: "He got more at his ease under the lime trees, but he does not shine quite so much in eating as in conversing, for he eat much and nastily."

There is the Seahorse Fountain and Canal Pond dug in 1703. The lawn between the Pond and the house was specially made three inches lower than the Pond level, so that from the far end of the Pond the house appears to rise directly out of the water.

Paxton cunningly developed an ingenious whole, adding characteristic touches. For instance, in the Canal Pond he installed the Emperor Fountain which threw a jet of water to a height of two hundred and ninety feet to impress the Czar of Russia in 1843. Workmen slaved away all night under flares to finish it in time but at the last moment the Czar cancelled the trip.

Apart from the twenty gardeners needed to keep up the grounds, two hundred and fifty people are employed on the 40,000 acres of the Chatsworth estate. Fifty of these have worked for the family for over thirty years. The neighbouring model village of Edensor, built by Paxton, is occupied entirely by Chatsworth employees. The whole district seems quite untouched by the pressures of the day, a healthy and outwardly happy backwater where the main aim in life still seems to be to serve "His Grace."

The Devonshire family have not been oblivious to the public responsibility that their name, position, and possessions have thrust upon them. A hundred years ago the sixth Duke wrote, after listing the glories of Chatsworth: "You will make allowances for the excess of pride, vanity, egotism—call it what you please—that have made me dwell upon such minute particulars. To enjoy such sources of happiness, and to see the pleasure they cause to others, would make it as impossible to treat them with indifference, as it is to deserve the possession of them."

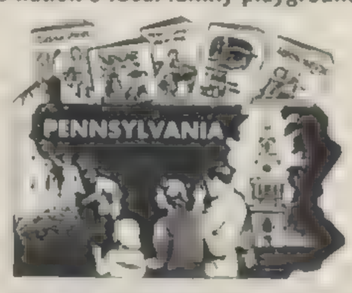
As long as the Duke of the day feels thus, the splendour of Chatsworth deserves to continue undimmed.

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# PARIS

## Straight talk on the new French clothes

(Continued from page 119)

Real colour significant only as a surprise: the spring-bulb colours—hyacinth, lily of the valley leaves, cherry blossom pink. Suddenly clean pale almond. Jade still a sleeper. Biggest news is tonality, the melding of tones of stone and camel. cleared with ivory or deep tan kidskin gloves, clean scarfs.

In any size, but any size: fantasy jewels, especially ginger and grey diamonds; mixed black and grey pearls; and at Lanvin, rich fringes of amethysts; huge emeralds. Rubies in gold and black settings. . . . No belts made news in the collections we saw.

Bareness is new again. Cardin is haunted by skin—very low fronts or backs. lots of bias ruffle edgings, double ruffles against the throat. . . . Everywhere: raincoats that had to be identified as raincoats: the best at Dior and Venet and Balmain, who had a good serious collection. Water-repellent chic very gay and amusing at Simonetta and Grès. (Simonetta and Fabiani are good for Paris; their clothes don't look like the others.) Grès very good, poetic, sexy, with outstanding dresses notched at hem like crenellated castle walls upside down. The faultless Alix tops and skirts look like tartan and wicker. are actually — *naturally* — gathered jersey. . . . Dessès good collection dresses. ensembles done with a tailor's cut and hand. . . . Different at every house: embroidery, short dresses solidly beaded.

The new young tailors of Paris—Courrèges, Venet. and Capucci are remarkable for perfection of cut. Their seaming and shaping is an education for anyone—cutting is done once, only once; it's right or it's wrong. and there's nothing in between. Capucci, apparently born with scissors in hand, produced a collection of beautifully cut clothes. beautiful colours—a yellow wool suit, for instance, with a clear-deep-green blouse, violet hat. Curiously, Paris—for centuries a sympathetic milieu for outlanders -has not warmed to the young Italians. In our opinion Paris needs this ingredient.

At Venet there were perfectionist topcoats, often of double-faced wool. with a Melton-cloth finish. A great deal of white and ivory.

Courrèges shows in an entrancing little sunny white room with curtains of white Spanish cotton and ball fringe, small Spanish oak chairs cushioned with the same fringe-and-cotton. His young sister is the fitter—very beautiful with long black hair. She wears white boots, white pants, white shirt and V-line pullover. Besides the superb tailoring and contemporary colours, Courrèges has, too, the amusing divertissement of luxe dinner pyjamas—white lace. for one look. with coconut-cake sleeves and legs, long pink satin tunic.

General news: The tailor's hand on everything, including the great evening dresses, has never been more important; the greatness of fabrics, of cutting, seaming, and shaping is the text of fashion. Perfect tailoring is all the fashion world needs. . . . White never more wonderful: tonalities never more subtle and exciting.

—D. V.






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## NORELL

(Continued from page 140)

girls. "It's too fast out there." Norell was twelve hands to everyone else's two, setting skirts, picking hats from dozens stacked on a card table, fanning a mannequin pale with heat and excitement, checking, checking, sometimes soliloquizing: "It's kind of fun, but it's nerve-racking."

Along with new ideas there were the Norell classics, looking as superb as ever: a pink tweed suit, for instance, with one of those supremely intelligent skirts that has a faint swell of fullness over the hips (it *sits* better), short jacket, shantung blouse; the really-black black dresses with necklines cut to flatter forever: culotte suits with new fullness, not a hint of bulk; and always the same faultless construction, the elegant silk linings, the unflagging attention to proper buttons.

As one of the mannequins whipped into a dulled orange coat, she commented, levelling with the mirror: "With this the pink make-up don't look too terrific."

Suddenly it was break-time —champagne for the press and the buyers; for the mannequins, "chairs, somebody, chairs, chairs, chairs." The canvas chairs appeared from the back room, and the door to the cabine was slammed to all but the staff. On a small table outside lay a scrap of paper listing the models' pre-show supper order—corned beef on rye, chicken salad on white, apple pie, milk, coffee, the usual fare for tense moments, common to Wall Street, Seventh Avenue, and Madison, or Main Street across the country.

After the break, the late-day things, the big evening clothes, and the fascinating at-home clothes Norell thinks will flourish in the new era of pruning away on-the-town fiestas. Again the pace was tremendous, with recurring cries of "Is nobody out now? . . . I'm going . . . No, darling, I went double; it's your turn." Nobody panicked, nobody showed the slightest tremor of bad temper. It was *un pour tous, tous pour un* right down the line.

Applause crackled for a run of marvellous dresses in the so-sophisticated-they're-almost-naïve vein: a white linen tunic number, for example, with touches of heavy white embroidery, one chalk bead centring each, worn with a saffron yellow satin sash, saffron satin slippers. Then the same idea with pink sash, pink slippers.

Norell switched hats, handed round the parasols he likes in his shows, sometimes carried the little train of an evening dress as far as the door, sometimes gave out one-word comments—"sexy," for instance, if he was especially pleased with the way something came off. Once, and only once, he remarked that something was not made quite the way it should be; to the naked eye no flaw was visible.

With the at-home clothes came a glorious reprise of the smoking-coat, one in strong apricot-pink satin with oxblood facings, another in black wool with pink satin facings. In a slightly different mood: a magnificent and disarming sort of shirt dress—long, red, polka-dotted—with a seven-league sash fringed at the ends. And some Thai-pink pyjamas printed with white medallions, wide-legged, and certainly just the thing for a pretty woman who yearns to spend "dusk in fierce pyjamas."

For evenings away from home, there was a bit of news called "the split-level dress"—short sheath with a long overskirt that swings open in the front. And, as always, the sinuous, unfussed Empire dresses for which this house is known. The official broadside to the press states clearly: "Nothing is more becoming, alluring, and sexy for the evening to the woman who *will* wear them." Which sums them up very neatly, except perhaps that it doesn't say they go on and on in fabrics and colours that take one all the way from black and white to the Necco-wafer pinks and lemons and greens to—say, orange wool, worn with a slash of orange

satin, a cropped white linen jacket.

The Empire ended with a black crêpe slither with the skirt slit so adventurously the mannequin was compelled to abandon the knee pants they all wear (instead of half-slips) over their panty-girdles.

Suddenly Claudia cried, "Where's my bouquet?" and it was time for the bride that ends the show—this time with a gauzy dress and coif embroidered all over in silver. Norell smoothed the coif. The bride glided away into the world. In an instant Norell's dinner jacket was produced, the last burst of applause broke, and the cabine was stormed by friends, buyers, editors, reporters. It wasn't a show one wanted to leave without thanking the host.

## GALANOS

(Continued from page 144)

off to repair a bit of obstinate sculpture. Rushing back, he added, "Narrowness is the whole point of Jimmy's new clothes!" Which, in fact, it is. Anyway, it is part of the point. Galanos has, for example, done marvellous things with men's-wear fabrics. (Shucking his own chalk-striped jacket and switching to a comfortable handsome black flannel cardigan . . . "a little French number I picked up on Lexington Avenue" . . . he said, "This year we're pushing stripes—Pat, line up the jacket stripes with the skirt stripes.") The stripes being pushed occurred in a series of exquisitely made chalked-grey suits, tailored narrowly, and worn with matching waistcoats, or with overblouses in the kind of fabric that might conceivably make a tie for a man's striped suit—small black-and-white silk checks or stripes. Always, jacket shoulders were arched out and curved downwards in the gentlest, most feminine way; the skirts flat in back, pleated and prancy at the front. ("Audrey, good grief, you've got the skirt on backwards.") If the jackets had collars they were carved far, far away from the neckline and narrow. ("Collars," observed someone in the audience, "have nothing to do with necks any more.")

The first real surge of applause, though, happened after the suits. It was heard in the orderly confusion of the makeshift cabine and wondered about; a chorus of assistants asked, "What got it?" Galanos—stripping a mannequin of a pearl necklace and emerald-cut rhinestone earrings, and substituting one of his carved ivory roses—said, "God knows."

The applause was for a narrow day-length dress that looked, and felt, like the richest poured cream—long tight sleeves, upholstered buttons, a sash pulled halfway through the waist and tied in a floppy bow, the back straight and flat.

If there was some disappointment in the absence, this season, of Galanos's spectacular colour fantasies, there was also abundant compensation: in his tight-sleeved, columnar evening crêpes, slit to the knee and sashed high on the midriff . . . in his entrancing evening hats—deep white organza bands, close and hair-hiding, with a crush of organza in the crown; or in glacé black, with lacquery black confetti shooting out from the crown . . . in his lovely layered chiffons—one moody forest colour over another—that gave off a curiously beautiful, restrained iridescence . . . in his long, bare, bias-cut black crêpes, so magnificently seamed and pressed, that they seemed to slither through the audience of their own accord . . . in his narrow, unfitted bright afternoon chiffons, spaced with even brighter flowers, and—in the new Galanos manner—tight-sleeved. There was, above all, the Galanos workmanship, visible—and supreme—throughout.





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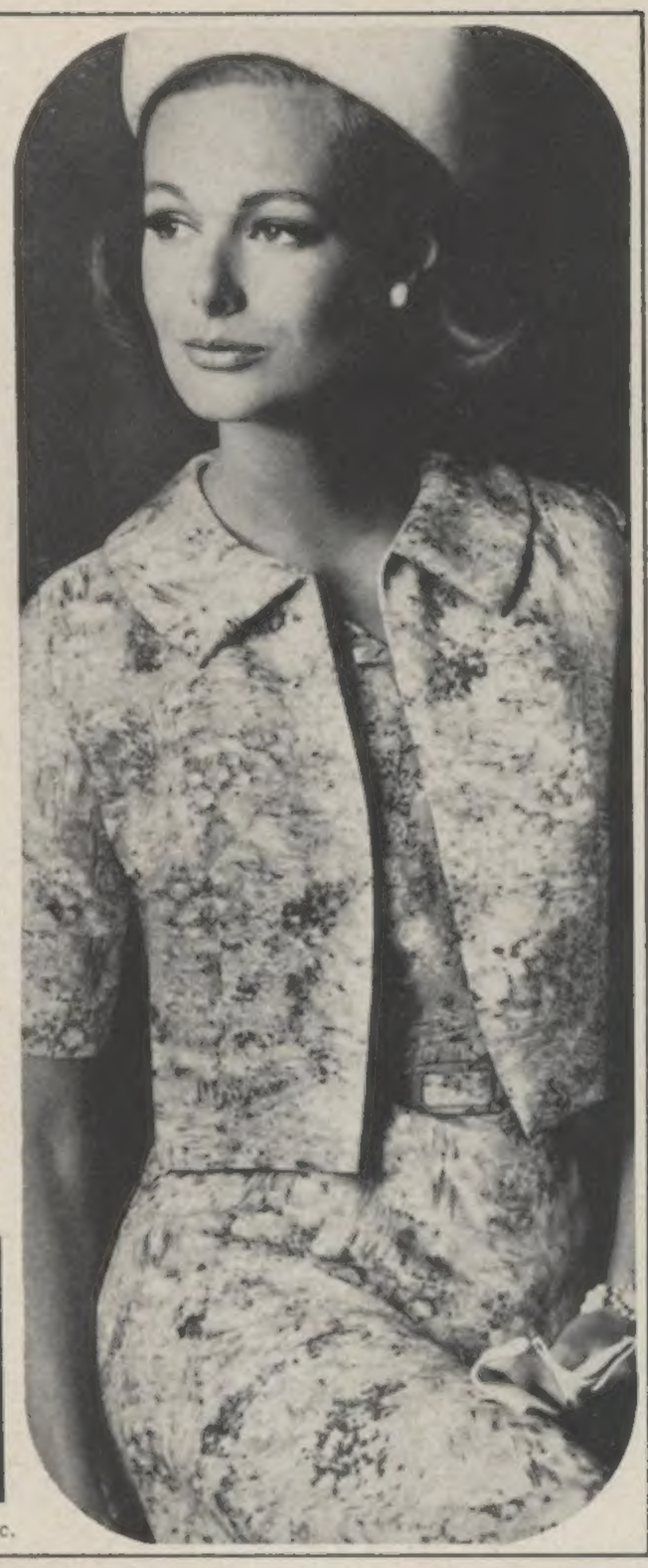
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## "FOLLOW THE FASHION OR LEAVE THE COUNTRY"

(Continued from page 120)

in the colour of the 32—unless it's the other way round."

For ten minutes I am delirious over my program until my obliging person, always polite but firm, drags me to a fitting room where I collapse on a chair while she has the 15, the 32, and so on, brought in.

I try them all. Meanwhile, my devoted friend, who is (always) cleverer than I, comes back with her *vendeuse*, a saleswoman who, she whispers to me, is "ten times better than yours." But it is out of the question for me to abandon this woman who has had such patience.

So, here we are—four in the fitting room. One says that it is very becoming to me. The second says that it is not my style. And the devoted friend says: "It ages you horribly."

Me, I don't find anything. I look at myself in the mirror without seeing myself. I dream of Saint-Tropez, of bikinis, of old shirts of friends, of the sea, of sand, of sails in the distance. . . . Little by little, struck by my stare, the three Fates decide to call Yves, or Guy, or Marc, or Paul. He comes. I read in his eyes that this boy can't stand women, dresses, *vendeuses*, and me. I want to cry on his shoulder and tell him that I, too. . . . But he is brave. He raises his voice:

"That, that becomes you—that one, no question—yes, but in a different colour." Little by little, the sky clears, the fitting-room empties, and my bank account, too. With my devoted friend I rush to the nearest bar. I drink two Scotches, I feel better.

E.) The fittings. Terrifying. No use lingering over them; everyone knows what they are. One stands up until dizzy, the skin truffled with pins, staggering, blind, deaf.

F.) The delivery. Crazy joy! I try on everything and I prance in front of the mirror, I ask myself which dress to put on this evening to go to the movies with Pierre or Paul. I try on everything again. Pierre or Paul arrives. He is tired, he went to bed at three o'clock in the morning, and he doesn't feel like going out. I try on again and again my little pipe-line affairs, he approves highly, and begs me to put on a sweater and cook him some spaghetti. Tomorrow we'll go to l'Eléphant Blanc.

G.) The final stage (imaginary). 1968: My son looks at photographs of me. He is five years old. He pounces on my pipe-line dress. He is sick with laughter. Obviously, in 1968 I will have a big braid on top of my head, a crinoline skirt, and the other mental aberrations of Yves, Guy, Marc, or Paul.

*Voilà.* I can not define in any other way my relationship with fashion. Every year it will be the same way, equinox to equinox. From eighteen to twenty-five I lived in a sweater and skirt. I am no longer of an age for these simplicities. Worse: I no longer want them. It came slowly, insidiously, but the harm is done: fashion amuses me. I love to dress. *Je suis perdue.* I'm lost.

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